

# THE ATHENÆUM



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SATURDAY, DECEMBER 22, 1883.

PRICE  
THREEPENCE  
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December 20, 1883.

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[Continued from the *Athenæum* of December 15, 1883.]

## EXPERIMENTS on PATIENTS by TWO HOSPITAL PHYSICIANS.

(From the *Lancet* of 3rd ult.)

On "NITRITE of SODIUM as a TOXIC AGENT," by SYDNEY RINGER, M.D. F.R.C.P., Professor of Medicine at University College, Physician to University College Hospital; and WILLIAM MURKELL, M.D. F.R.C.P., Lecturer on Materia Medica and Therapeutics at Westminster Hospital, Physician to the North-West London Hospital.

The concluding statements so obligingly made by these eminent members of the Royal College of Physicians are interesting in "The Advancement of Medicine by Research," run as follows:—"It must be admitted that our experiences have not been altogether satisfactory. We have no doubt that nitrite of sodium is a valuable remedy, but we fancy most patients would prefer taking it in small doses. On reference to the literature of the subject, we find that several observers have met with unpleasant symptoms as the result of the administration of nitrite of sodium. In the discussion which followed the reading of Dr. Ralf's paper at the Medico-Chirurgical Society, Dr. Ramskill said he knew of a young lady who, on taking the first dose, fell down with livid lips and a most evil eye. A most evil eye, he said, was a common effect. Similar effects were observed in two other cases, and he considered it inexpedient to administer large doses (15 grains) to young persons. Dr. Ralf has also met with cases in which toxic symptoms were developed. On one occasion he prescribed the nitrite in 15-grain doses for two patients. Two were cases of epileptic attack, and the other was a case of asthma. All three returned in a few hours with blue lips, in a state of semi-collapse, evidently poisoned by the drug."

NOTE.  
"IT MUST BE ADMITTED THAT OUR EXPERIENCES HAVE NOT BEEN ALTOGETHER SATISFACTORY." So, the mountain in labour, after all its strains and throes, is delivered of a mouse! No. Not of a mouse,—but even of a mouse! The experience of the indignant p or must have proved the same. "Misery makes a man acquainted with strange bedfellows"—and strange doctors. They say—"We have no doubt that nitrite of sodium is a valuable remedy." Surely they did not come to that firm conviction by the experiments they performed on the 47 out-patients. How did the symptoms they manifested prove that it was a valuable remedy? Do such symptoms as the pretty unanimous belief that they would "drop down dead," "lips, face, and hands turning blue," "faltering hearts," "throbbing pain in the head," "violent nausea," "vomiting," "falling on the floor," "head feeling as if it would split in two," "thought she was dying," "hysterics," "deadly paleness," "terrible headache," &c., indicate a "valuable remedy"? They are more in line to the effects of "a toxic agent"—in ordinary language, a poison. And very few people, if any would do otherwise than fully credit these medical practitioners when they go on with apparent simplicity or quiet humour to say: "We fancy most patients would prefer taking it in small doses." Those patients though were not allowed to begin with "small doses." Ten grains were heroically ordered to 15 adults as the first experiment. In the second, it was diminished to no less than one-half, in the third, to one-third, and in the fourth, to one-fourth. The medical gentlemen appear to have consulted "the Literature of the subject," but attached small value to it and the unpleasant symptoms recorded therein as the result of nitrite of sodium. Possibly they shared the traditional scepticism for which the physician is famed, and such a query went on the homely saying that "seeing is believing." Dr. Ramskill's knowledge of "a young lady who, on taking the first dose, fell down with livid lips and a most evil eye," and the "most evil eye," rather waded upon them. And Dr. Ralf's experiences, which he said "also met with cases in which toxic symptoms were developed." All Dr. Ralf's three patients returned in a few hours with blue lips in a state of semi-collapse, evidently poisoned by the drug. Three potent tokens did not deter their inquisitive successors, however. Sacrificing themselves on the altar of science, they administered the toxic agent to 47 out-patients.

It is evident, then, that the moral ulcer of experimenting on animals for "a scientific" purpose is spreading. We trust that the publication of these "what the *Medical Times* terms 'useless,' 'cruel,' and 'reckless experiments' and a purely literary nature will arouse the public to a sense of its own danger." "Finis Coronat Opus."

(To be continued.)

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SATURDAY, DECEMBER 22, 1883.

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LITERATURE

*A Life of Lord Lyndhurst, from Letters and Papers in Possession of his Family.* By Sir Theodore Martin, K.C.B. (Murray.)

FOURTEEN years have been allowed to pass during which Lord Campbell's memoir has stood as the only substantial account of Lord Lyndhurst's life, although shortly after its appearance Lord St. Leonards published some remarks, and Mr. W. S. Gibson reprinted a magazine article, to which Sir Theodore Martin is probably to some extent indebted. The 'Lives of Lord Lyndhurst and Lord Brougham,' published in 1869, met with general condemnation from the press (*Athen.*, No. 2153). Lord Brougham in effect made his own defence in his 'Memoirs,' though he certainly had little suspicion of the manner in which the man who had pretended to be his friend meant to malign him after death. Many of Lord Campbell's statements with regard to Lord Lyndhurst have been refuted in various places, but "circumstances, which it is unnecessary to mention, have hitherto prevented any authentic record of his life from being published." Perhaps it was unnecessary, but it is to be regretted that it was not thought advisable to give some reason for the delay. Lyndhurst himself did not expect to be spared by Campbell. He said to Brougham in 1835:—

"You remember Wetherell said, when the 'Lives of the Deceased Chancellors' came out, 'Campbell has added a new sting to death.' I predict that he will take his revenge on you by describing you with all the gall of his nature. He will write of you, and perhaps of me, too, with envy, hatred, malice, and all uncharitableness, for such is his nature."

Meanwhile Mrs. Hardcastle's excellent 'Life of Lord Campbell,' which appeared three years ago, has served to make the case which Sir Theodore Martin has undertaken to meet more distinct and to furnish fresh matter for criticism. Although Sir Theodore Martin did not know Lord Lyndhurst, the task could not have fallen into better hands, and probably it could not have been better done. The experience of an able biographer, the appreciation of a mind which has much in common with that of Lord Lyndhurst, and the gift of literary style are qualities which fitted Sir Theodore Martin for doing at least full justice to his subject. But he

has undertaken to do more than refute Lord Campbell by argument. Although Lord Lyndhurst kept no diaries or papers which could throw light upon either his private or his official life, some of his letters have been preserved, and from these, from memoirs and diaries of his contemporaries published since his death, and from such information as could be gleaned from his surviving friends, Sir Theodore Martin has thought it possible to construct an authentic biography.

It must be confessed that the reader who expects what he has a right to expect from the descriptive title of the book will be sadly disappointed. The "letters and papers in possession of his family" tell very little of Lord Lyndhurst's life, and are of very little importance in vindicating his character from the aspersions of Lord Campbell. They are interesting, as any account of the early life of an eminent man is interesting, but they throw hardly any light on the opinions which he held before entering Parliament. Sir Theodore Martin lays much stress on a passage in a letter written by young Copley to his mother at the age of twenty-four. Besides quoting it several times, he has thought it worth giving in facsimile. It is this: "I have become a fierce aristocrat. This is the country to cure your Jacobins. Send them over and they will return quite converted. The opposition here are a set of villains." Reliance is placed upon this passage to prove that Copley was consistent in coming into Parliament as a Tory. The question is really one of very trifling importance. Denman, who went the Midland circuit with him, used to assert that Copley had upheld in his young days what might be called Radical views. It is impossible to question Denman's honesty, and it cannot be proved that he was mistaken in his recollection. Copley was a brilliant talker, and in his earlier life, at all events, he was not a man of very strong convictions. Denman was very different. His political opinions were a part of his nature. Lyndhurst's grew with him, but there is no good ground for saying that they were not sincere. His opponents sought to discredit him by referring to opinions which he was alleged to have expressed before he was called upon to take a side. Lyndhurst was content to uphold what was really the fact, that as a responsible politician he had always been reasonably consistent. There is no justification for the charge that he sold his convictions for a seat in Parliament. Perhaps he had none to sell; but certainly he obtained his seat without express conditions. It does not appear that he ever attempted to deny that he had held Radical opinions in his youth; the question probably seemed to him to be irrelevant. The whole matter is not inaptly summed up by a quotation which Sir Theodore Martin puts into a note:—"I am no more ashamed," wrote Southey, 'of having been a Republican than of having been eighteen.'" The insinuations of Lord Campbell have urged Lord Lyndhurst's apologist to go into the question with a strenuousness and an elaboration which it hardly merits. If Lord Campbell's perversions of the truth—it would be absurd to call them inaccuracies—had not been sufficiently disposed of before, they have now been answered very elaborately. Sir Theodore Martin says:—

"It would be a waste of words to dwell longer on imputations which not even the malice that means to strike with a dead hand would have ventured to have made could it have dreamed that these letters were in existence to refute its calculated calumnies."

In truth it is rather by the author's own researches than by Copley's youthful letters that Lord Campbell is to be corrected. More than once Sir Theodore Martin convicts him of the worst of all literary crimes. In order to prove his case he was wont in his life of Lyndhurst to quote Lord Lyndhurst's speeches from Hansard, trusting that readers would accept the word of an ex-Chancellor, and not turn up the passages for themselves. But Sir Theodore Martin has turned them up, and found that not only are there in these so-called quotations verbal variations which may have been due to inaccuracy, but that whole sentences are altered, and sometimes even interpolated, to give a wrong colour to Lord Lyndhurst's statements.

The pleasure of reading Sir Theodore Martin's book is much lessened, as the task of writing it was greatly increased, by the fact that it is not so much a life of Lord Lyndhurst as an exposure of Lord Campbell's misrepresentations. The biography seems to be merely the connecting thread on which refutations of Lord Campbell have been strung. Still it is a complete account. It begins with a sketch of Copley the Royal Academician, Lord Lyndhurst's father. In 1766 Benjamin West, "the first artist whom America sent to Europe," received a picture from Boston which he pronounced to be worthy of Titian. Encouraged by West and by the success of his pictures at the exhibitions of the Society of Incorporated Artists, Copley came over to England, where for some time he obtained plenty of commissions for portraits and found it possible to sell his large historical pictures. If the war had not broken out it is not unlikely that he would have returned to America. As it was, his son went to Cambridge, where he became second Wrangler and second Smith's prizeman. The Cambridge Calendar shows that his biographer is in error in stating that he was first. Sir Theodore must also be mistaken in another small matter. He says that Copley early acquired the habit of fixing in his memory whatever engaged his attention. "To his elder sister, to whom he was in the habit of repeating his lessons in the classics, he used to say, 'No matter whether you understand the text or not, be sure I make no mistake in a single word, or even in an accent.'" It is hard to see how the best Greek scholar could detect a wrong accent in hearing a boy repeat his "lines"; and if the sister did not understand the text she probably could not correct a false quantity. But a statement like this is nothing; the most careless boys have often made the same request to their sisters. Copley, of course, obtained a fellowship at Trinity; he was afterwards appointed travelling bachelor with 100*l.* a year, and he combined his duties with a bit of family business at Boston. He made a long round in America, with some sort of intention of going to settle there and farm. But he formed an unfavourable opinion of his chance of success, and returned to England and began to study for

the Bar. His letters from America to his family are particularly stilted and unnatural, and have the air of being insincere; those which he wrote afterwards to his sister and her husband from England are rather better; but he does not seem to have ever been a good letter-writer. Copley was called to the Bar in 1804; his fellowship expired in the same year, and he had to borrow from his brother-in-law to enable him to pay his fees and start upon the Midland circuit. In 1807 he had begun to get into practice. The story of those three years would have been as interesting as that of the most successful part of his life, but unfortunately there is nothing to be told but that he worked assiduously and had an arduous struggle. All that might have happened and still he might have had no briefs. But they did come to him in time, and in 1813, when he had been only nine years at the Bar, he was made a serjeant-at-law. His first success was in the previous year at the trial of some Luddites, who were charged at Nottingham with sending letters threatening to destroy fifty frames belonging to some lace manufacturers. In the indictment the manufacturers were described as "proprietors of a silk and cotton lace manufactory." The evidence showed that the firm owned a silk lace manufactory and a cotton lace manufactory. Copley, who defended one of the chief malefactors, objected that the manufactory was wrongly described in the indictment, the words of which imported a manufactory of mixed silk and cotton. The objection was held good, and the prisoner acquitted. At the distance of eighty years such an objection sounds to us little better than a very poor joke, but the days of Baron Parke and Meeson and Welsby were then yet to come. There can be no doubt that this bit of ingenuity made Copley's fame. His success was assured and his practice continued to increase. In 1818 he entered Parliament through the influence of Lord Liverpool, and at the end of the following year he was made Solicitor-General. He held that position at the time of the trial of Queen Caroline, and Sir Theodore Martin tells the story once more. Denman, who was the warmest advocate of the Queen, and even believed in her innocence, condemned the conduct of the case for the Bill of Pains and Penalties with the utmost severity; but he admitted that "Copley's cross-examinations were forcible and skilful; that of Flynn restored a lost cause." On this Sir Theodore Martin observes:—

"I knew that he was lying," Lord Lyndhurst used to say in his later years, when speaking of Lieut. Flynn's evidence, "and I looked hard at him. He fainted away, and was taken out of court."

Copley was never an impassioned orator. His style was lucid and his matter well arranged, and he possessed the art of simple argumentative statement which convinces the hearer as soon as he has been told what the question is about which his opinion is to be asked. He

"had a thorough contempt for the artifices of rhetoric, and too keen a sense of the ludicrous to resort himself, or to be tolerant of the resort by others, to the calculated tones of a simulated pathos, or to the plaintive appeals of a de-meanour like what he once defined as the 'wife

and ten children face of Parke.' It was the same disregard of the small conventions and hypocrisies of the barrister's creed which made him disregard the staid airs and sober garb of the Inns of Court, show his handsome person in a dress turned out by a fashionable tailor, and drive about the streets of London in a smart cabriolet, with a tiger behind him. Lord Eldon, we may believe, was not the only lawyer who was shocked by what must, to people accustomed to accept traditional usages as sacred, have seemed an outrage upon decorum. It is told of the Chancellor that when he asked his son what people would have said of him if he had driven about in this way when he was Solicitor-General, the son, who by no means shared his father's horror, made the sensible reply, 'I will tell you, father, what they would have said—"There goes the greatest lawyer and the worst whip in England."' Known as Copley was to be as conscientious as he was able in doing his best for his clients, his indulgence in the dress and ways of the class to which socially he belonged never lost him a brief."

Copley first became Chancellor in Canning's administration of 1827. He thought of taking Lord Ashbourne as his title, but remembering Canning's famous lines,

So down thy hill, romantic Ashbourne, glides  
The Derby Dilly, carrying three insides, &c.,

he selected Lord Lyndhurst instead. Very soon after his appointment he got Brougham and Campbell made king's counsel. But the King was inflexible with regard to Denman, on account of the offensive quotation he had used at the Queen's trial. Denman pressed for his silk gown, which was, in fact, his right, and Lord Lyndhurst has been accused of showing indifference to Denman's interest. Sir Theodore Martin has hardly succeeded in clearing him of the charge. No doubt it was an unpleasant task to lay before the King Denman's renewed request for the honour which had been refused; but still Lyndhurst undoubtedly did delay, and Denman had some ground for supposing that the Chancellor was lacking in friendly zeal. The King was induced to yield by the Duke of Wellington. As the history of Lord Lyndhurst's political career proceeds Sir Theodore Martin shows that Lord Campbell was wrong in seeking to give an impression that even by his own party Lord Lyndhurst was distrusted and disliked. To follow these matters into detail is here impossible; the reading of them is itself a little tedious. It is pleasant to come upon a passage such as that where Lord Lyndhurst's oratory is described. He did not prepare his speeches:—

"Though, like all great orators, he never rose to speak.....without nervous emotion, this in no way interfered with his power of thinking as he spoke, and calling into play the fittest language to express what he thought. The intensity with which his intellect worked became contagious. He got his hearers' minds within his grasp, he made them think with him, see things with the same clearness as he himself saw them, and so led them insensibly up to his own conclusions."

The biographer adds in a note:—

"It is recorded of Cicero that 'he shuddered visibly over his whole body when he first began to speak.' The late Lord Derby, to all appearance the most self-possessed of orators, told the late Sir A. Alison that 'he never rose to speak, even in an after-dinner assembly, without experiencing a certain degree of nervous tremor, which did not go off till he warmed to the subject.'"

Lord Lyndhurst seems to have been quite happy when out of office, and when he was in, he was, as Sir Robert Peel said of him, never one to make the worst of things. He was certainly not a great statesman, but he was a clever politician and an excellent colleague. As a judge his reputation is not of the highest kind. He was probably greater as Lord Chief Baron than as Chancellor. He would sum up without notes, and he followed the admirable practice of giving a terse statement of the evidence instead of reading it all through. Few judges have the ability to do so, and still fewer would take the trouble.

Lord Campbell sneers at Lord Lyndhurst's judgments because he almost always affirmed. Sir Theodore Martin asks, "Why not, if the judgment appealed against was sound?" and then contrasts Lyndhurst with his successor, Lord Cottenham. This is not a very happy contrast, for Cottenham was a great master of equity, which Lyndhurst was not. It is a sufficient tribute to the excellence of Lord Cottenham's judgments that they were held in particular esteem by the late Master of the Rolls.

In society, which he always loved, Lord Lyndhurst was charming. In the preface to the edition of his works published in 1870, Mr. Disraeli said: "The world has recognized the political courage, the versatile ability, and the masculine eloquence of Lord Lyndhurst; but his intimates only were acquainted with the tenderness of his disposition, the sweetness of his temper, and the playfulness of his bright and airy spirit." It was his wonderful vivacity rather than his wit that made him so good a companion. One or two jests of his are remembered. He was the author of the well-known witticism about Madame de Genlis and her books. Mr. Abraham Hayward

"invented the remark, by way of illustrating Madame de Genlis's prudery, that she kept her books in detached cases, the male authors in one, and the female authors in another. 'I suppose,' said Lyndhurst, 'she did not want to add to her library.'"

Lord Lyndhurst retained his faculties to a wonderful age. At eighty-four he made his famous speech on Lord Wensleydale's life peerage. Sir Theodore Martin prints an anecdote furnished by Mr. Gladstone, who says it relates either to this time or to the time of the Conspiracy Bill:—

"Lord Lyndhurst expounded the matter in the most luminous way from his point of view. Brougham went into raptures, and used these words: 'I tell you what, Lyndhurst, I wish I could make an exchange with you; I would give you some of my walking power, and you should give me some of your brains.' I have often told the story with this brief commentary, that the compliment was the highest I have ever known to be paid by one human being to another."

Lyndhurst was Brougham's senior by seven years. Sir Theodore Martin has been able to complete his account of Lord Lyndhurst's last years by giving some recollections furnished by Miss Stewart, who was governess and companion for many years to Lord Lyndhurst's daughters. Her letter is delightfully written, and gives a touching picture of the old man in his home life. Lord Lyndhurst died in 1863, at the age of ninety-two. To Lord Brougham "the loss

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of one whose society had been his chief enjoyment for many years was a heavy blow." Two letters of Brougham's are printed which, as Sir Theodore Martin says, "mark a devotion of no ordinary kind." There is something particularly affecting in the friendship of the two aged ex-Chancellors, who had been political opponents for half a century. Lord Lyndhurst has at last found an able biographer: some day, perhaps, Lord Brougham will also find a *vates sacer* to supplement his own 'Memoirs' by the light of the information which has become available since they were published.

Among other letters written to Lady Lyndhurst after her husband's death is one from the Queen, who was deeply sensible of the loss. He had, of course, been unable to render much service to his country for some years; but it has been said that at an earlier period he was a valued private counsellor of the Crown. We had hoped, when it was announced that the writing of Lord Lyndhurst's life had been entrusted to Sir Theodore Martin, that something would be said on this point. Possibly the rumour was without foundation, but in any case a discreet silence has been maintained.

#### THE GERMAN BIBLE BEFORE LUTHER.

*Der Codex Teplensis enthaltend "Die Schrift des neuen Gezeuges."* 2 parts. (Munich, Huttler.)

*Kurzfassende Geschichte der Lutherischen Bibelübersetzung bis zur Gegenwart.* Von Dr. Wilibald Grimm. (Jena, Costenoble.)

(Second Notice.)

THE next question to be considered is how far the pre-Lutheran Bibles were intended for and actually reached the people. The preface to the Cologne Bibles throws most interesting light on this matter. The editor declares that the Latin version of Jerome is intended for the learned, but that the present book of the Bible in German translation is for the use of unlettered, simple folk, lay and spiritual. Every Christian man should read the Bible with piety and reverence; even to draw people to read his book the publisher has adorned it with pictures. He tells us of the many manuscripts of the Bible which have been preserved by pious men in cloister and convent, and how long before his day it had been printed in the towns of Upper Germany. Finally we hear he has been assisted in his edition by the help and counsel of many men of deep learning. This shows sufficiently the aim of the pre-Lutheran German Bible. A passage from Dr. J. Surgant's 'Manuale Curatorum' (1502), first adduced by Kehrein, will show how far the vernacular Bible was known to the laity at the commencement of the sixteenth century. The priest shall say after reading the Gospel in German, "This is the meaning of the words of the holy Gospel, by which word God Almighty would free you from all your sins. Amen." As to the purport of these words, we are told it was as follows. The Gospels being printed in the vulgar tongue, the translations were not in exact accordance, "so that lay folk, both men and women, reading them first at home, were in the habit of saying, 'My book has not the text as the priest has read it,' as though he had read it wrongly." Notwithstanding such facts as these, children

are still taught in the Protestant schools of Germany that Luther was the first Bible translator! It would be interesting to know how far this myth is prevalent in England. However well assured facts may be, truth takes a long time to master myth, especially when that myth is connected with a distinct theological bias. Luther did no doubt much to spread the Bible among the people; he did much to give colour, fluency, and vigour to the German translation; but it is absolutely misleading to consider Luther's version apart from its predecessors, or to suppose that he alone was the creator of modern literary German. At the beginning of the sixteenth century the German people had a translation of the Bible which had become generally current. The best known Scripture texts had assumed a permanent German garb, and were quoted from the pulpit and cited in writings for the vulgar in words which had attained to a proverbial homeliness and were impressed deep on the hearts of the people. This pre-Lutheran Bible version has been fittingly termed by Geffcken the "German Vulgate."

We have now reached that critical point which is peculiarly calculated to draw forth unreasoning party animosity. We have to answer the following question: What is the relation which exists between Luther's translation and the German Vulgate? Did Luther make use of the German Vulgate or did he translate in perfect independence from the original Greek? Those who seek to answer this question by an unbiassed comparison of Luther's text with the German Vulgate will be—perhaps slowly, but yet surely—forced to the conclusion that the two are not independent translations. As we have shown by our reference to Greek, we limit our remarks to the New Testament. How are the coincidences between the two translations to be explained? They are so remarkable that Protestant scholars have seen the need of some explanation, and two hypotheses have been suggested. So early as 1847 Hopf placed a considerable number of passages from the Koburger German Vulgate alongside their Lutheran parallels, and came to the conclusion that Luther probably had this particular Bible before him. A few years later Geffcken—one of the most scholarly workers in the field of pre-Reformation religious literature—roundly declared that the coincidence between Luther's and the older translations could not be a chance one; that Luther had often found very little which it was necessary to alter in the German Vulgate. This first hypothesis, then, supposes Luther to have worked with a copy of the older translation (most probably the Koburger) before him. Such a proceeding casts not the slightest slur upon Luther, he was perfectly justified in using all the assistance he could obtain. Only, if it be true, it is time that we should hear no more of Luther as the first German Bible translator, and of his translation as an independent work from the original Greek. The second hypothesis, supported among others by Dr. Karl Blitz and Dr. Wilibald Grimm, appeals to subjective feeling. "Considering Luther's well-known independence," writes Grimm, "I cannot conceive that he could have had a copy of his predecessor before him and now and then borrowed something from it." While admitting the numerous

coincidences, the upholders of this second hypothesis suppose the words of the German Vulgate to have obtained such general currency that they had indelibly impressed themselves on Luther's memory; these, consciously or unconsciously, he reproduced in his translation. This theory is peculiarly noteworthy, for it proclaims, perhaps unintentionally, the commanding position obtained by the German Bible before Luther. Previously to entering into our reasons for adopting the former hypothesis rather than the latter, it may not be amiss to place before the reader parallel extracts, so that he may be in a better position to judge of the character of the coincidence.

#### JOHN IV. 7.

*Ninth German Bible, 1483.*

"Ein weyb kam von samaria zeschöpfen wasser. Jhesus sprach zu ir. Gib mir zetrincken. wann sein junger waren hingegangen in die stat, das sy kauften die speys. Darumb das weib von samaria sprach zu im. In welcher weis ayscht du zetrincken von mir. so du bist ein jud. ich ich bin ein weyb samaritan. wann die juden gemeinsamen nit mit den samaritanern. Jhesus antwort und sprach zu ir. Westest du die gab gotz und wer der ist. der zu dir spricht. gib mir zetrincken. villicht heltest du geyscht von im. und er het dir gegeben ein lebendigs wasser. Das weyb sprach zu im. Herr du hast nitzts dareyn du schöpfest. und der brunn ist tieff. darumb von wannen hast du das lebendig wasser. Bistu denn mer denn unser vater Jacob. der uns gab den brunnen. und er selb tranck von im. und seine suen und sein vih. Jhesus antwort und sprach zu ir. Ein jeglicher der da trinckt von disez [sic] wasser. den durst aber. Aber der da trinckt von dem wasser das ich im gib den durst nit ewiglich. wann das wasser das ich im gib. das wirt im ein brunn des springenden wassers in daz ewig leben. Das weyb sprach zu im. Herr gib mir ditz wasser. das mich nicht durst. noch das ich her kum zeschöpfen."

*Luther's September Bible.*

"Da komt ein weyb von samaria, wasser zu schöpfen. Jhesus spricht zu yre, gib mir trincken, denn seyne junger waren hyr gangen ynn die stat, das sie speys keufften, spricht nu das samaritisch weyb zu yhm, weis bittest du von mir trincken, so du ein jude bist, gibst du ein samaritisch weyb? Denn die juden haben keyne gemeinschaft mit den samaritern. Jhesus antwort und sprach zu yhr, wenn du erkennst die gabe gottis, vnd wer der ist, der zu dyr saget, gib mir trincken, du betest yhn vnd er gebe dyr lebendigs wasser. Sprich zu yhm das weyb, Herro hastu doch nichts, damit du schepfdest, vnd der brun ist tieff, woher hastu denn lebendig wasser? Bistu mehr denn unser vater Jacob, der uns disen brun geben hatt? vnd er hat draus trincken vnd seyne kinder vnd seyn weyde vieh. Jhesus antwort vnd sprach zu yhr, Wer des wassers trinckt, den wirt wider dursten, wer aber des wassers trinckt weyb, das ich yhm gebe, den wirt ewiglich nicht dursten, sondern das wasser, das ich yhm geben werde, das wirt ynn yhm eya brun des wassers werden, das ynn das ewige leben quillet. Sprich das weyb zu yhm, Herre, gib mir das selbige wasser, auff das ich nicht durste, das ich nicht herkommen zu schepfen."

While admitting the improvements in Luther's version, yet allowing for the change in method of expression, which was peculiarly rapid between 1480 and 1520, there is a remarkable coincidence here, which would strike the reader still more strongly if we were to place before him the text of the Codex Teplensis of 1350 (that is, the text of the first German Bible). He would note a continuous growth from the primitive fourteenth century translation.

Let us, however, turn to the history of Luther's translation. On the 25th of August, 1518, Melancthon arrived in Wittenberg; then for the first time Luther, attending the lectures of Melancthon, began to study Greek. This is not only shown by Luther's letters, but Melancthon, in a speech to the students recommending the study of Greek, pointed out to them Luther's example—Luther himself, who, already advanced in years (*quamvis jam senex*), had learnt the Greek tongue. In June, 1519, we have the famous Leipzig disputation with Eck, and in April, 1521, Luther arrives in Worms. August, 1519, to April, 1521, is perhaps the busiest period of Luther's life: he is in bitter and prolonged controversy with Eck and Emser, he is writing book after book against the Pope and his bull, and he is contesting the

condemnations of the leading universities of Christendom. In 1520 alone he publishes three epoch-making works ('An den Christlichen Adel Deutscher Nation,' 'De Captivitate Babylonica,' and 'De Libertate Christiana'), and yet he must find time to study Greek. On December 16th, 1521, Luther wrote to Lange of his determination to translate the New Testament, and within a less period than three months the work was complete. Returning on March 1st from the Wartburg to Wittenberg, he managed to revise the translation with Melancthon, notwithstanding the Carlstadt difficulties, and on the 21st of September the New Testament issued completed from the press. To translate, revise, and print occupied less than nine months, and this notwithstanding Luther's three most broken years of Greek study. Does not such external evidence fully confirm internal coincidences and point to Luther's dependence upon his predecessors? We do not suggest for a moment that Luther was not assisted by other works than the German Vulgate. He most certainly had Erasmus's Greek Testament, with the improved Latin translation and the annotations; but even this did not preserve him from repeating many errors of the Vulgate which he would have avoided had he translated independently from the original text. Meanwhile there is evidence sufficient that Luther knew of the work of his predecessors. In the preface to the Seven Penitential Psalms (1517) he excuses himself for departing in some verses from *die gemeynen translation*. Even from the Wartburg (January, 1522) he writes that the names of previous translators are unknown, and later we find in Luther's circle discussions as to the rendering of certain passages in the "vorige Biblia" as compared with the new version. It is more than time that both in Germany and England justice were done to those unknown toilers, whose years of labour produced the German Vulgate, and thus rendered Luther's task infinitely easier, or we might almost venture to say possible.

Great as in many respects are the merits of the Lutheran version, we must not shut our eyes to its faults. We cannot talk with Dr. Grimm about Luther's "inspiration" and "unction," nor can we believe that only "one Luther possessed the *charisma* necessary for translating the Bible." Luther was particularly subject to human passions, and his very strong personal views were the most fruitful source of error in his translation. We cannot here enter into a consideration of the faults of Luther's Bible; we may note, however, that they arise principally from the following causes: (1) Luther's insufficient knowledge of Greek, which led him often to follow the Latin and German Vulgates and to repeat their mistakes; (2) Luther's strong conviction as to the Biblical foundation of his own dogmas, which has produced more frequently than is generally supposed a misinterpretation, if we do not venture to say perversion, of the original text (it is noteworthy that for this reason the German Vulgate often gives a more accurate rendering than Luther); (3) Luther's contempt for human reasoning, which has led him (in the Psalms and elsewhere) to absolute perversion of the original. And lastly, Luther's

desire to make particular texts tell against his Papal or monkish adversaries has occasionally been the cause of a very strained rendering (e.g., Coloss. ii. 18).

One of the great merits of our English version is the absence of sectarian tendency, it can be read by Protestant and Catholic alike; this can hardly be said of Luther's translation. For this reason we look forward with the greatest interest to the result of the present German Bible revision, trusting that critical scholarship will triumph over dogmatic bias, and sincerely hoping that Luther's glosses will be entirely omitted in the long expected revised edition of his Bible.

*The Complete Works of Thomas Hood.* Edited, with Notes, by his Son and Daughter. 11 vols. (Ward, Lock & Co.)

This is rather a reissue than a new edition. The eleven bulky volumes are printed in type which is neither fresh nor clear. To the first is appended a short general preface by Mrs. Broderip, dateless, as is the present reprint, and referring to an edition which "embraces the complete Works," and which "will be issued in a convenient periodical form, to be obtained at the option of the purchaser either in Monthly Parts or Quarterly Volumes." It is presumably with this serial reissue in another shape that we have now to deal. In the publishers' advertisement it is described as a "new and greatly improved edition of the complete works of Thomas Hood." In what the novelty consists and in what the improvement we shall presently see.

Mrs. Broderip's introduction is followed by the "Preface to the First Edition" contributed by the late Tom Hood to the eight volumes of 'The Works of Thomas Hood' prepared and published in 1862-9 by Messrs. Moxon. In that edition the humourist's writings are chronologically arranged; they begin, that is to say, with a selection of witticisms from the *London Magazine* (1821), and they end with 'Our Family,' the unfinished novel which Hood wrote on his death-bed in 1845; so that they justify the preface in which they are introduced and the principle of chronological arrangement is explained and defended. It is quite otherwise in the present reprint. Here the "Preface to the First Edition" is succeeded by the 'Inaugural Discourse on a Certain System of Practical Philosophy,' written, it is presumed (1838), as a foreword to 'Hood's Own.' To what appears to be a reprint (undated) of this remarkable publication the first and second volumes are devoted; while the third and a great part of the fourth are filled with what is called a "second series"—an *omnium gatherum* (also undated) compiled by the late Tom Hood, apparently about 1860 (?), from "the old *London* [1821], *Hood's Magazine*, the 'Whimsicalities,' 'Whims and Oddities' [1826-9], and four or five *Comic Annuals* [1831-9]"; and including, by an act of editorial tyranny unparalleled in literature, "the cuts of 'Up the Rhine'" (1840), of which, the preface says, "the text will be shortly reprinted." We have not compared, but it is feasible to suppose that thus far the "new and greatly improved edition" is furnished from the stereotype plates of Moxon's issue of 'Hood's Own,' of the 'Whims and Oddities,' and of

some one or other of the editions described by Mrs. Broderip as already in existence when she wrote her preface—editions "either complete, or in separate volumes, to suit every taste." After the two series of 'Hood's Own' the origins of the "new and greatly improved edition" are no longer doubtful. At p. 322 of vol. iv. we make an end of 'Hood's Own,' and two pages afterwards begin "Hood's Miscellaneous Works"—a reissue, that is to say, from the old stereotypes of Moxon's 'Works of Thomas Hood'; and this reissue continues till the end. There have been essays in rearrangement, there are some omissions; but from this point onwards the two editions are substantially the same, even to the editorial errors. Thus on p. 7 of vol. i. of the 'Works' the reader is confronted with a dull review of the 'Cook's Oracle'; he turns to the appendix in vol. vii. (p. 379), and he finds an acknowledgment that its ascription to Hood is incorrect, inasmuch as it is really the work of Reynolds. On p. 331 of the new fourth volume the same dull article stares him in the face; and on p. 545 of vol. x. of the "new and greatly improved edition" he finds the old appendix, and the editorial correction of vol. vii. of the 'Works.' Down to the end of 1824 (i. 144 of the 'Works,' v. 16 of the "new and greatly improved"), the two editions are, page for page and line for line, identical. The 'Verses in an Album' ('Works,' i. 230)—

Far above the hollow  
Tempest and its moan  
Singeth bright Apollo—

are not given under 1823, as the appendix in vol. vii. of the 'Works' informs us they should be: they are given under 1825, as they were in Moxon's edition, before their true date was known; and the appendix in vol. x. of the "new and greatly improved edition," being merely a reprint of the appendix in the 'Works,' refers to them not as they appear in the "new and greatly improved" (v. 105), but in their old original place (i. 230) in the 'Works.' It is the same with the sixteen 'Odes and Addresses to Great People.' Of these, on the authority of the appendix, only eight are Hood's, the others being the work of John Hamilton Reynolds. The "new and greatly improved," however, gives all sixteen (v. 20-98), just as they are given in the 'Works' (i. 145-223), and corrects the ascription in its appendix, just as the ascription is corrected in the appendix to the 'Works.' For three years (1826-8) and part of the fourth (1829)—that is, for the next 500 pages—the two editions run collar to collar. Then comes a transposition, which is also a mistake. In the 'Works,' under 1829 is included the 'Dream of Eugene Aram' (ii. 283-302), which was written in that year and published in the *Gem*; affixed to it are a preface and the murderer's famous "Defence," and it is followed by a translation of the preface to the German version, made and published in 1841 by Ruhe and De Franck. In the "new and greatly improved edition" there is no mention of the 'Dream' under 1829 (vi. 138-70); but at the end of the volume (vi. 435-56), after 1837, is a reprint—title-page, preface, "Defence," Harvey's illustrations, and all—of the "new edition" produced, but not dated, some years

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ago by Messrs. Ward, Lock & Co. For the next 320 pages the peculiarities of the 'Works' are the peculiarities of the "new and greatly improved"; so that the 'Reply to a Pastoral Poet,' signed "Pauper," the 'Answer to Pauper,' signed "Overseer" ('Works,' ii. 381-3), and the editorial repentance (on Mr. Dilke's authority) in the appendix ('Works,' vii. 381), are faithfully reproduced for the benefit of the purchasers of the "new and greatly improved" (vi. 227-229; x. 547). At the beginning of 1834, however, a new and daring feat of rearrangement has been attempted. In the 'Works' (iii. 19; iv. 118), between the "Announcement of the *Comic Annual* for 1835" and the preface to that more or less immortal work, comes, as chronology demands, the whole (some 540 pages) of 'Tylney Hall,' which was published in the October of 1834, and which the publishers of the "new and greatly improved" have carried forward, with singular judgment and discretion, some ten or eleven years, to their eleventh and last volume, so as to make it as much as possible like a posthumous work, and at the same time prove their noble disregard for the principles of chronological arrangement set forth by the first editor in that preface to Moxon's 'Works' which they have been careful to reproduce at the head of the "new and greatly improved." We have not compared the two issues line for line together; but on a cursory examination they appear to owe their origin to the same set of stereotypes.

From 1835 to the beginning of 1837 the two editions are in perfect concord. Then a break occurs, and 'Love Lane' ('Works,' iv. 155-7) disappears from "the new and greatly improved" without explanation or remark of any kind. At the end of 1837 another variation is caused by the sudden and unlooked-for appearance, already noted, of the 'Dream of Eugene Aram' ('Works,' ii. 283-303; 'Complete Works,' vi. 435-456). Nor is this all. The chronological principle once admitted, the reader should proceed, as in the 'Works' (iv. 242-321), to the writings produced and published in 1838-9. But this is not the case. The new edition passes from 'Eugene Aram' (1829), at the end of the sixth volume, straight on to 'Up the Rhine,' which was not published until the beginning of 1840 ('Works,' iv. 322-448, v. 1-138; 'Complete Works,' vii. 1-265); after which "the new and greatly improved edition" goes back to 1838-9, and—omitting, for reasons not explained, "A Table of Errata," the "Address" to 'Hood's Own,' 'All Round my Hat,' and 'Ben Bluff'—agrees with the 'Works' until thrown out by the appearance in these, in its proper place, of 'Up the Rhine,' which has already been inserted in a wrong place at the beginning of the volume of the new edition. After a while the two editions again coincide. Running on from 'Morning Meditations' (1839) to 'An Open Question' (1840), having got rid of 'Up the Rhine' by the way, the new edition continues in harmony with its predecessor old and unimproved until early in 1842, when, without word or warning, some five or six pages are omitted, and with them 'The Rondeau,' the gay and charming odelet 'To Minerva,' 'The Lee Shore,' and four or five pieces besides; but, save for dropping a 'Song' at the end of the

same year, and a couple of trifles in the beginning of 1843, the two editions keep step and time together with much precision until late in 1844. Then comes one of the most brilliant breaks. Stopping short somewhere in the year last named (at 'Mrs. Peck's Pudding,' to be exact), Messrs. Ward & Lock cease from troubling with the works that appertain to it, take a long leap forward, and fill up what remains of their ninth volume (273-459) with 'Our Family' ('Works,' vii. 189-375), carefully preserving the editorial note of introduction, for the sake of the reference to certain other matters in the seventh of Moxon's edition, and of the mystification which must inevitably ensue. The tenth volume begins with the 'Memorials of Thomas Hood' ('Works,' viii.; 'Complete Works,' x. 1-468), printing the original prefaces, chiefly, it would seem, for the mention they make of illustrations included in the 'Works,' but omitted by the "new and greatly improved"; and the volume is rounded off with the famous appendix, written for the 'Works,' and practically useless and even misleading in any other connexion. And finally, by way of producing an original effect, "the new and greatly improved edition" falls ten years to the rear, and ends with a reprint of 'Tylney Hall,' which is, perhaps, our author's weakest work, and which, having served its turn in 1834, might with advantage have been allowed to rest and be forgotten in 1883.

If this were really a "new and greatly improved edition," the world might well cry out for editions neither greatly improved nor new. But, in fact, it is nothing of the kind. It has no more novelty than a mere reissue; what the improvements it contains are like has been shown. It is at best but a jumble of reprints; and if we have been careful in considering its lapses and deficiencies, it is because we entertain a hearty admiration for Hood's genius, and a great regret that it should be treated thus cavalierly. It may be doubted, to begin with, whether a complete edition of his works is either necessary or desirable. He wrote much for bread, and he wrote much under pressure of all manner of difficulties—want of health and want of money, the hardship of exile and the bitterness of comparative failure; and it is certain that not a little of what he produced can only be considered as mere journalism, produced for to-day, and gone and dead to-morrow. At his highest he is higher than any one among his contemporaries, but it was not given to him to enjoy the conditions under which great work is produced; he had neither peace of body nor health of mind; his life, from first to last, was a struggle with sickness and misfortune. How is it possible that we should still maintain an interest in all he wrote, when two-thirds of it was produced with duns at the door and a nurse in the other room and the printer's devil waiting for copy in the hall? Of his admirable courage, his rare good temper, his unflinching goodness of heart, his incorruptible honesty, his surpassing strength of soul and force of will, it is impossible to speak too highly. That he should have produced so much that is of permanent excellence is an immortal testimony to the soundness of his genius and the innate energy of his capacities, both

mental and spiritual; for we have but to read the story of his life to wonder that, stricken as he was, he should have written anything at all. At his happiest he had the gift of laughter; at his deepest and truest, the far greater and more precious gift of tears. But for him there were innumerable hours when the best he could affect was the jester's professional motley; when his fun and his pathos alike ran strained and thin; when the unique poet and wit became a mere comic rhymester. "I must jump," says he, in one of Thackeray's 'Roundabouts,' "I must grin, I must tumble, I must turn language head over heels, and leap through grammar"; and he did so easily enough, "sending off manuscripts to the publishers faster than they could acknowledge the receipt thereof." Is it just to his memory that it should be burdened with such a mass of what is already antiquated? To these questions there can be, we think, but one answer. The immortal part of Hood might be expressed into a single volume, which would make us love him better and set greater store by him than all eleven of the tomes of the "new and greatly improved edition."

Thackeray, we know, preferred Hood's passion to his fun; and Thackeray was right. Hood had an abundance of a certain sort—not the highest—of wit, the wit of odd analogies, of remote yet familiar resemblances, of quaint conceits and humorous quirks. He made, not epigrams, but jokes, often purely intellectual, but nearly always with the verbal, the punster's quality, as well. The wonderful jingle called 'Miss Kilmansegg'—hard and glittering as the metal it illustrates—abounds in capital types of both orders of jest; but for examples of both a stanza taken at random from 'Ode to the Great Unknown' will serve:—

Thou *Scottish Barmecide*, feeding the hunger  
Of curiosity with airy gammon;

Thou mystery-monger,  
Dealing it out like middle cut of salmon  
That people buy and can't make head or tail of it,

and so forth, and so forth; the first a specimen of oddness of analogy, of a joke intellectual, the second of a jest in which the intellectual quality is complicated with the verbal. Of greater merit are the conceits—surely one of the luckiest in literature—of the door which was shut with such a slam, "it sounded like a wooden d—n," and that mad description of the demented mariner,—

His head was turned, and so he chewed  
His pigtail till he died,—

which is a pun as unexpected and imaginative as any that exists, not excepting even Charles Lamb's most renowned achievement, the immortal "I say, Porter, is that your own Hare, or a Wig?" As a punster, indeed, Hood is incomparable. The simplest and the most complex, the wildest and the most obvious, the straightest and the most perverse, all puns came alike to him. He revelled in their manufacture, and he threw them off with unequalled ease. The form was his natural method of expression. His prose extravaganzas—even to the delightful 'Friend in Need'—are pretty well forgotten; his one novel is very hard to read; there is far less in 'Up the Rhine' than in 'Humphry Clinker' after all; for 'Lycus the Centaur' and 'The Plea of the Midsummer Fairies' we have been spoiled by the rich and passionate verse of the Laureate, the

distinction, the balance and measure of Mr. Matthew Arnold, the eager metaphysics and adventurous imaginings of the author of 'Sordello' and 'The Ring and the Book.' We care but little for the old-fashioned whimsicality of the 'Odes,' and little for such an inimitable farrago of vulgarisms, such a *reductio ad absurdum* of the qualities of sentiment and style alike, as 'The Lost Child.' But for the best of Hood's puns we have a liking even now. They have been on everybody's lips for forty years, and they are amusing still. They are the classics of verbal extravagance, and they are a thousand times better known than 'The Last Man,' though that in its way is a work of genius, and almost as popular as the 'Song of the Shirt,' the 'Bridge of Sighs,' the 'Dream of Eugene Aram' themselves. By an odd chance, too, the rhymes in which they are set have all of them a tragic theme. "Tout ce qui touche à la mort," says Champfleury, "est d'une gaieté folle." Hood found out that much for himself before Champfleury had begun to write. His best-known and most riotous ballads are ballads of death and the grave. Tim Turpin does murder and is hanged

On Horsham drop, and none can say  
He took a drop too much;

Ben Battle entwines a rope about his melancholy neck, and for the second time in life enlists him in the line; Young Ben expires of grief for the falsehood of Sally Brown; Lieutenant Luff drinks himself into his grave; John Day, the amorous coachman,

With back too broad to be concealed  
By any narrow mind,

pires to nothingness, and is found, if we remember aright, heels uppermost in his cruel mistress's water-butt. To Hood, with his grim imagination, his strange and fantastic humour and invention, death was meat and drink.

Thackeray, for all that, was right in resenting as he did the waste of Hood's genius upon mere comicalities. "To say truth," he writes, "I have been reading in a book of 'Hood's Own' until I am perfectly angry"; and he notes that when at last the jester "laid down his puns and pranks, put the motley off, and spoke out of his heart, all England and America listened with tears and wonder." "Here," he adds, "is a man with power to touch the heart almost unequalled, and he passes days and years in writing 'Young Ben he was a nice young man,' and so forth." That to a certain point is perfectly true, and to a certain point there are few but will give it an unqualified assent. At the same time it is in some ways a thought unjust. Hood was a fine and true poet; but it was not until after years of proof and endeavour that he discovered the use to which his powers could best be put, or the material on which they could be best employed. He worked hard, and with but partial success, at poetry all his life long. He passed his life in punning and making comic assaults on the Queen's English; but he was author all the while of 'The Plea of the Midsummer Fairies,' the 'Ode to Melancholy,' 'Hero and Leander,' 'Lycus the Centaur,' and a score and more of lovable and moving ballads and songs; and he had won himself a name with two such capital examples of melodrama as 'The Last Man'

(1826) and 'The Dream of Eugene Aram' (1829). But as a poet he profited little. The public preferred to have him for a buffoon; and not until the last years of his life (and then anonymously) was he able to utter his highest word. He waited long, but at last the hour came. When it did the man came with it. All was made ready against his coming—the age, the subject, the public mind, the public capacity of emotion; and in 'The Song of the Shirt' he approved himself a great poet. In the days of 'Lycus the Centaur' and the 'Midsummer Fairies' Hood could no more have written it than the public could have heard him had he written. But times were changed—Dickens had come, and the humanitarian epoch—and the great song went like fire. So, a year or so after, did 'The Bridge of Sighs.' That, says Thackeray, was "his Corunna, his Heights of Abraham—sickly, weak, wounded, he fell in the full blaze and fame of that great victory." Could he have repeated it had he lived? It is more than questionable. In both these irresistible appeals to the heart of man the material is of equal value and importance with the form; and in poetry such material is rare. Two such songs are possible to a poet; twenty are not. It is Hood's immortality that he sang these two. Almost in the uttering they made the circuit of the world; and it is not too much to say of them that they will only pass with the language in which they are penned.

#### NOVELS OF THE WEEK.

*To Leeward.* By F. Marion Crawford. 2 vols. (Chapman & Hall.)

*The Executor.* By Mrs. Alexander. 3 vols. (Bentley & Son.)

*A March Violet.* By the Hon. Mrs. Chetwynd. 3 vols. (Chapman & Hall.)

*Abigel Rowe.* By the Hon. Lewis Wingfield. 3 vols. (Bentley & Son.)

*Winifred Power.* By Joyce Darrell. 3 vols. (Same publishers.)

'TO LEEWARD' is so far inferior in interest and in merit to 'Mr. Isaacs' and 'Dr. Claudius,' that there can be little doubt that Mr. Crawford is one of those writers who have been spoiled by too much praise. He puts into the mouth of one of his characters the statement with regard to critics that "more men have come to grief at their hands by over-praise than by too much discouragement." Mr. Crawford has met with no discouragement, and in 'To Leeward' he shows the unmistakable result of over-praise—the feeling of assurance that what he says will be listened to. It is a critical time for a writer when he feels that assurance. Unless he is able to forget it while at work, he will never quite deserve his fame again. The successful novelist's temptation is easily understood. Probably everybody who writes would like to teach the world something. The novelist begins as the public's suitor, and strives his hardest to please; but when he has won he can safely enjoy the pleasure of talking about his own thoughts and dwelling upon his favourite notions. Mr. Crawford has already begun to do these things. This is one cause of the inferiority of 'To Leeward.' But it has other faults. The author has tried to heighten the effect of a commonplace story

by artificial devices. The heroine is "discovered" suffering from philosophical despair because she could not understand Hegel's statement that "Nothing is the same as Being." Her friends Mdlle. Le Creux and Mdlle. Le Vide come to console her by talking about Time and Space, and men and dancing. All this is clever enough but it throws no true light on the heroine's character, or, at all events, Mr. Crawford has quite failed to show that her subsequent career was in any way affected by this scene or by her philosophical studies. She marries an Italian marquis whom she does not love, and afterwards meets a former admirer with whom she speedily drifts. This part of the story is within the power of every novelist, and Mr. Crawford shows special ability even in its narration. Ultimately the drifting leads to disaster, and then the author rises to the occasion, and exhibits a power which is something more than that which his former books have shown.

'The Executor' will not add much to Mrs. Alexander's reputation. The character of Kharapet, the executor, is not remarkable for complexity. He is an Oriental of a bad type, veneered with Western civilization, absolutely unscrupulous as to the lives and fortunes of those who stand in his way in matters however trifling. When "Stasie," the heiress, the orphan stepdaughter of the elder Kharapet, rejects the executor's offer of marriage, he at once resolves to poison her, and the defeat of his efforts through the intervention of a gallant army doctor, who wins the heiress's hand as well as saves her life, is the motive of the story. There seems a dash of polemic purpose in making Hormuz Kharapet a protégé of Exeter Hall, and the allusion to Lord "Saintsbury" is in the bad taste characteristic of a certain sort of theological partisan. For the rest, the story is of moderate interest, somewhat confused in parts, and not always accurate in point of style. The tragedy which seems to impend gives it the interest which results from an uncertain dénouement, but there is no great amount of insight into character, or original merit of any kind apart from incident.

'A March Violet' is a pleasant book which has the charm of being thoroughly feminine. That charm is, perhaps, rather out of date, but there are plenty of readers not insensible to it. Mrs. Chetwynd is stronger in her studies of women than in those of men, but she is not didactic, and girls will read her book with interest. It is a book which any girl may read without harm. The story is told clearly and with skill, and there are plenty of lively passages in it. A description of the experiences of a girl in her first season in London after having lived always in the country, where she was much considered, is very amusingly given. The fault of the story is that the love difficulties are made to arise out of mistakes which are too simple and reticence which is exaggerated.

'Abigel Rowe' is a novel in Mr. Wingfield's usual manner—a manner that attracts a good many readers. Mr. Wingfield's writing is easy, his knowledge considerable, and his industry undoubted. Those, however, who look upon fiction as an art, and



wish to be pleased rather than instructed, will be able to occupy themselves better than by reading 'Abigael Rowe.' As a story it is necessarily tedious, though there is no fault to be found with Mr. Wingfield's general method of telling it. The chief characters in the story are fictitious, and history is only used to supplement it. No doubt that is the proper plan upon which an historical novel should be constructed; if the author fails to make his story very interesting, it is only because he has not the power to succeed in the most difficult kind of fiction. The labour spent upon the portraits of the historical characters is too obvious, and it is also too obvious that the author is far more interested in the view which he wishes to give of these persons than in the fortunes of the fictitious heroine. Mr. Wingfield's object is to represent the Regent as one who was possibly more sinned against than sinning. The process of trying to redeem a scandalous character must be fascinating, and it affords an easy method of appearing to be original. The character of Queen Caroline is for the present past redemption. Some day it may be possible for a successor to Mr. Wingfield to make something out of even her story, but that day is a long way off.

There is some invention shown in the plot of 'Winifred Power,' but the author has proved unable to hold the various threads in hand, and the result is a bewildering maze. The general impression is that of a kaleidoscope; one set of characters and their fortunes are shuffled before the eye and then another, and a leap over twenty-five years, when the story is well advanced, adds to the confusion. The narrative has no centre; nor is there any reason why the three volumes should bear the name they do. Winifred is perhaps intended to be the most pleasant, but she is certainly not the most conspicuous figure in the book. Like the other characters, with the exception of Martha Freaque, who is drawn with some power and decision, she is rather hazy in outline. John Hatherley, the man who unconsciously deceives himself his whole life, is an ambitious attempt, but beyond the author's present range. The scenes laid in Kent have some local feeling about them, but those in Paris are very unreal. If 'Winifred Power' is a first book, the author will do well in future to crowd the canvas with fewer figures and to hold the plot in check. But she has considerable ingenuity at command.

## CHRISTMAS BOOKS.

*The Marvels of the Polar World.* Translated from the French of E. Lesbazeilles by Robert Routledge. (Routledge & Sons.)

*Dr. Jolliffe's Boys.* By Lewis Hough. (Blackie & Son.)

*Notable Exploits which have left their Mark in History.* By E. N. Marks. (Dean & Son.)

*King Arthur and his Knights of the Round Table.* By Henry Frith. (Routledge & Sons.)

*The Young Idea.* By the Author of 'Culmshire Folk.' (Remington & Co.)

*Miss July.* By the Author of 'Our Valley.' (Society for Promoting Christian Knowledge.)

*Garton Rowley.* By J. Jackson Wray. (Nisbet & Co.)

*Walter Alison: his Friends and Foes.* By M. L. Ridley. (Shaw & Co.)

*The Boys of Raby.* By F. A. White. (Sonnenschein & Co.)

*Schoolgirls all the World Over.* Illustrated. (Routledge & Sons.)

*Madge Hilton; or, Left to Themselves.* By Agnes C. Maitland. (Sonnenschein & Co.)

*Chaucer's Stories Simply Told.* By M. Seymour. (Nelson & Sons.)

*A Newport Aquarelle.* (Boston, U.S., Roberts Brothers.)

*The Emperor's Boys.* By Ismay Thorn. (Shaw & Co.)

*The Golden Magnet.* By George Manville Fenn. (Blackie & Son.)

*In Colston's Days.* By Emma Marshall. (Seeley, Jackson & Halliday.)

*Dick's Fairy, and other Stories.* By Silas K. Hocking. (Warne & Co.)

M. LESBAZEILLES does not appear to possess any special qualification for writing on the Arctic regions. He has not visited the Polar world, and he has made use of some rather obsolete or very unauthoritative works. Most of his volume is compiled from Hayes, Bellot, and a few similar authorities, while the quotations he gives from Parry look as if they were obtained at second hand. This ignorance is the more to be regretted since M. Lesbazeilles has considerable graphic power, and the lucidity which is one of the happy characteristics of French popular scientific literature. The book is, however, so crammed with blunders, so lacking in knowledge, that it is impossible to recommend it. Everywhere one is annoyed to find some poor description quoted when a first-rate one lay ready for the compiler, and some "marvel," which is no marvel at all, discussed at undue length, while no notice is taken of a phenomenon really worthy of remark. Greenland is, for example, described. But what kind of account can be given by a writer who seems never to have heard of the writings of Rink and Norden-skiöld, or of the memoirs of the Danish Commission and the Arctic manuals prepared for Nares's expedition? This is the more curious seeing that both Nares and Nordenskiöld are more than once mentioned, though not in connexion with matters where their labours would have been most usefully consulted. Icebergs and sea-ice are confused; the Paleocretaceous Sea, which even Nares has abandoned, is here as hard as ever; and though *Sequoia cuttissi* is closely allied to *S. sempervirens*, it is not quite according to Heer to pronounce the Californian redwood part of the Greenland fossil flora. The historian will also learn for the first time that Parry discovered the runic inscription on Kingitorgsuak, that Graah was a Swedish navigator and Norden-skiöld a Danish professor, that Red Eric fled from Iceland to escape "the encroachments of the royal power," and that the climate of Greenland has greatly changed in the course of the last thousand years.

Dr. Jolliffe's boys are a good deal like other schoolboys, though poaching and skating at night are exceptional incidents at school. The hero finds an honourable berth in the Artillery, while the villain is literally "reduced to the ranks." The author has theories on football, on which the only comment which occurs to us is that the Rugby game has the merit of considerable antiquity. It is, in fact, the original local game of the Midlands.

'Notable Exploits' hardly comes up to its title. Blake, Raleigh, and the Elector John Frederick are all interesting subjects, but certainly no exploit of the last mentioned has left a mark in history. The first two were gallant contributors to the greatness of England, and their doings are appreciatively, if not very originally or skillfully related. The illustrations are noticeably bad.

A judiciously abridged version of the 'Morte d'Arthur,' with the original preface of Caxton in an appendix, forms an interesting and sufficiently adventurous book for boys. Mr. Frith may be congratulated on a success.

'The Young Idea' is a story in short words relating how a little boy went down to Farmer

Stubbs's house for Christmas, what he saw of ducks and hens and turkeys, and other profound matters—not badly told, though the Biblical puzzles are childish in more senses than one.

'Miss July' is a dullish novelette for girls. The heroine rejects an advantageous match for excellent reasons, and marries a virtuous coffee-planter. She remarks to her father, "Algy is different from what you are," but the differences between the characters are not deeply accentuated. The volume is prettily got up and illustrated.

Garton Rowley is an excellent but prosy old sailor, who tells the story of his life in a pious spirit, but in a strain of maritime parable and metaphor which is rather tedious to follow. It is better than some books of the sort.

'Walter Alison' is a religious story of school life. It is not badly written, though the separation of the two school chums rests on rather improbable circumstances.

The boys of Raby are nothing if not high-spirited, and their chronicler puts them through a wild and unedifying series of tricks. Orchard robbing and barring out are the least of their enormities, and the whole story is very confused.

'Schoolgirls all the World Over' contains a series of seven tales recording the adventures of as many schoolgirls in various parts of the world, Greece, Japan, Mexico, India, &c. These will no doubt interest girls now at school in England, and the illustrations, which seem to be of French origin, lend an additional charm to them.

'Madge Hilton' is a pleasant story of some children whose parents had to go on a voyage to New Zealand, and who were consequently left in charge of a governess and the servants. The various troubles into which they got and the blame unjustly cast on the heroine will interest all young readers.

In 'Chaucer's Stories Simply Told' Miss Mary Seymour gives a brief summary of the 'Canterbury Tales,' omitting only the Miller's, the Reeve's, the Summoner's, the Merchant's, the Shipman's, and the Parson's. She adds also a short biography of Chaucer according to the most recent authorities. Her narrative is easy enough, but it is difficult to see for whom it is intended, since all the extracts from Chaucer are printed in the original spelling. In the 'Man of Law's Tale,' for instance, to take the shortest possible example, Miss Seymour writes: "But now the baby on her arm cried piteously, and taking the covering from her own head, she laid it over him, and strove to lull him to sleep, saying:—

Pees, litel son, I wol do thee no harme."

There are few children who would not think this extract ridiculous. On the other hand, the older persons who can read intelligently all the extracts here given are certainly competent to read Chaucer at large, and may be advised to do so, since all the poet's humour disappears in this paraphrase. The 'Prologue' especially is treated in a very didactic manner. The illustrations, by E. M. Scannell, are lithographs of moderate merit.

'A Newport Aquarelle' is a bright little book dealing with American watering-place society. There is nothing very deep in it nor very distinctively American, except, perhaps, the "bogus" lord and the allusions to Huxley and Spencer. The "culture" is of a very modern brand altogether.

The Emperor's boys, Roy and Steenie, are well contrasted; one modest, truthful, and sensitive, the other self-conscious and so far untruthful. The moral lesson will not be lost upon young readers.

In 'The Golden Magnet' Mr. Fenn takes his schoolboy readers to the land of the Incas, where adventures of all kinds will gladden them. The illustrations are good, notably of the heroine being fascinated by a boa constrictor, which suggests much racy reading. It is needless

to say more than that Mr. Fenn is as good as usual.

'In Colston's Days' is a pleasantly written record of one of our best-known benefactors, with a certain amount of expansion of the romantic sort. Damaris Standfast is a very worthy, if ideal heroine; but the merit of the book to Bristol folk will be the local antiquities. Names are said to have been borrowed from the city records: is Kelly a Bristol name? It has to modern ears an Irish or Galwegian ring. If local, it must be a Celtic survival. The city churches are well reproduced in the illustrations.

Mr. Hocking's stories of the poor in our large cities are graphic and impressive. The book is well illustrated.

#### OUR LIBRARY TABLE.

*The Cruise of the Reserve Squadron*, by Mr. Charles W. Wood (Bentley & Son), an agreeable little volume, is due to the circumstance that its author had last year the good fortune to be a guest on one of the vessels of the squadron during the cruise to Gibraltar. We might object that the humorous passages are sometimes a little obscure, and the sentiment, though sound, occasionally dragged in; but the tone of the book is throughout pleasant and good. The author has a great facility of expression. On two occasions during the cruise he made expeditions inland, to Santiago and to Grenada, and his descriptions of the scenes he visited contain some successful word-painting, breathing as they do an atmosphere of light and warmth, perfumed breezes wafted from sunny gardens, and soft moonlight resting on Alhambra roofs or summer seas, with a fitting accompaniment of guitars, fans, and mantillas, all specially adapted for our December reading. His account of the squadron, too, in the perfection of its evolutions a model of discipline, order, and skill—qualities equally evident and admirable in the daily routine on each individual ship—forms a pleasant picture. Many of the illustrations are very pretty, though some of them betray their photographic origin.

DR. MACDUFF'S little book, *The Parish of Tawwood and some of its Older Memories* (Edinburgh, Douglas), is a truthful description of a state of things which, like the corresponding rural economy of England, is in danger of passing away. It abounds in Scotticisms, which will be condoned by those readers who are able to appreciate its contents from personal experience; but those to whom the *dramatis personæ* of a Scottish rural parish may be strange, especially if they are given to theorizing upon rustic questions, would do well to peruse it.

We have three books on our table of the nature of birthday books. The most important is *The Ruskin Birthday Book*, published by George Allen at Orpington. In the works of no other living writer, it need scarcely be said, can so many fine sayings be found as in Mr. Ruskin's. —*Every Day in the Country*, by Mr. Harrison Weir (Warne), is a nice little volume. —*The Bible Emblem Anniversary Book* (Routledge) is an example of ingenuity misapplied.

THE Religious Tract Society sends us the annual volumes of the *Leisure Hour* and the *Sunday at Home*. Few periodicals have improved more of late years than the *Sunday at Home*, the editor of which contrives to execute a difficult task with much ability. The *Leisure Hour* also deserves praise, containing as it does a variety of excellent papers and many good illustrations. Mr. Cordy Jeaffreson has contributed some interesting articles on 'Lawyers and their Haunts.'

THE *Child's Instructor* (Ward & Lock) is an excellent book for young children. It ought, however, to have been divided into two volumes. Some of the woodcuts are capital; others are bad.

FROM Messrs. F. Warne & Co. we have received the *Afternoon Tea Painting Book*, in which there are some cuts we believe we have seen before. However this may be, we can praise several of the best designs. They are by Messrs. Sowerby and Emerson, whose work bears rather too close a resemblance to that of Miss Greenaway.

THE largest publication that comes on our table at this season is *The Post Office London Directory* (Kelly & Co.), which distinguishes itself among books of reference by its complete attainment of its purpose. The immense mass of facts recorded is put together with singular accuracy and brought down to the latest date. The printer has done his work in an exemplary way as the compilers, though "copy" of this sort must be very hard to deal with. The enlargement of the list of names under some trades and professions is the only improvement we can suggest in a truly admirable work.

We have on our table *Whitaker's Almanack* (Whitaker), a most useful book. The additions this year are mainly in the supplement. — We have further received *The Railway Diary and Officials' Directory*, published by Messrs. McCorquodale, a volume suited to the class for which it is designed. The same firm send us a *Railway Almanack*.

We have also on our table *The Starry Heavens, a Birthday Book* (Chatto & Windus), — "Growing Up," by J. Humphreys (Griffith & Farran), — *Chums*, by H. Severne (Griffith & Farran), — *The Storied Sea*, by S. E. Wallace (Trübner), — *Patois Poems of the Channel Islands*, by J. L. Pitts (Jersey, Guille-Allés Library), — *Aglais Unveiled*, by C. D. Morley (E. W. Allen), — *Poems*, by "Ithuriel" (J. Heywood), — *Paris and Helen*, by J. A. Coupland (E. W. Allen), — *Phantoms of Life*, by L. D. Waterman (Putnam), — *Religion in Europe*, by the Author of 'The Thames' (Trübner), — *Sermons*, by the Rev. P. Brooks (Macmillan), — *The Life of Faith*, by the late John Gregg, D.D. (Dublin, Herbert), — *La Legge del Tempo nei Fenomeni del Pensiero*, by Gabriele Buccola (Milan, Fratelli Dumolard), — and *Le Colonne Lineari e la Morfologia dei Molluschi*, by Giacomo Cattaneo (Milan, Fratelli Dumolard). Among New Editions we have Shakespeare's 'As You Like It' (Chambers), — *The Blind Canary*, by H. F. McDermott (Putnam), — *Andersen's Stories for the Household* (Routledge), — and *Philberta*, by T. Talbot (Ward & Lock). Also the following Pamphlets: *A Personal Visit to Distressed Ireland*, by R. F. Clarke (Burns & Oates), — *England and India*, by H. J. S. Cotton (Kegan Paul), — *Natalist Handbooks: Cape of Good Hope and Natal* (S.P.C.K.), — and *Wanderings with the Maori Prophets Te Whiti and Tohu*, by J. P. Ward (Nelson, N.Z., Bond & Co.).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Burgon's (J. W.) *The Revision Revised*, 8vo. 14/6 cl.  
Dodd's (Rev. G. T.), *Life and Work of, Missionary of the McAll Mission*, by H. Bonar, cr. 8vo. 6/6 cl.  
Handbooks for Bible Classes: Whyte's (Rev. A.) *Commentary on the Shorter Catechism*; Lindsay's (T. M.) *Gospel according to St. Mark*, cr. 8vo. 2/6 each; cl.  
Haslam's (Rev. W.) *Full Salvation as seen in Bunyan's 'Pilgrim's Progress'*, cr. 8vo. 2/6 cl.  
Hopkins's (M.) *Scriptural Idea of Man*, cr. 8vo. 5/6 cl.  
McDonald's (W.) *Scriptural Way of Holiness*, 12mo. 2/6 cl.  
Moody's (D. L.) *The Way to God, a Series of Addresses*, 2/6 cl.  
Outlines of Church Teaching, by C. C. G., cr. 8vo. 4/6 cl.  
Steele's (D.) *Love Enthroned, Essays on Evangelical Perfection*, cr. 8vo. 3/6 cl.  
Thomas's (D.) *Book of Psalms, Exegetically and Practically Considered*, Vol. 3, 8vo. 10/6 cl.

##### Poetry and the Drama.

- Cook's (D.) *On the Stage, Studies of Theatrical History and the Actor's Art*, 2 vols. cr. 8vo. 24/6 cl.  
Gems for the Young from Favourite Poets, edited by Rosa Mulholland, cr. 8vo. 3/6 cl.  
Longfellow's (H. W.) *Choice Poems*, illus. from Paintings by his Son, sm. 4to. 6/6 cl.

##### History and Biography.

- Rutherford's (S.), by Rev. A. Thomson, cr. 8vo. 2/6 cl. (Men Worth Remembering.)  
Thomsett's (R. G.) *Kohat, Kuram, and Khost, or Experiences and Adventures in the late Afghan War*, cr. 8vo. 6/6 cl.  
*Geography and Travel.*

- Bock's (C.) *Temples and Elephants, Narrative of a Journey of Exploration through Upper Siam and Lao*, 8vo. 21/6 cl.

- Buckland's (A. W.) *The World beyond the Esterelles*, 2 vols. cr. 8vo. 21/6 cl.  
Musafir's (Capt.) *Rambles in Alpine Lands*, by Col. G. B. Maiteson, 4to. 10/6 cl.  
Stuart's (V.) *Egypt after the War*, roy. 8vo. 31/6 cl.

##### Science.

- Bashforth (F.) and Adams's (J. C.) *An Attempt to test the Theories of Capillary Attraction*, 4to. 21/6 cl.  
Galton's (F.) *Record of Family Faculties*, 4to. 2/6 cl.  
Power's (H.) *Elements of Human Physiology*, 12mo. 6/6 cl.  
Rivington's (W.) *Rupture of the Urinary Bladder*, 8vo. 5/6 cl.

##### General Literature.

- Bedford's (Capt. F. G. D.) *Sailor's Handbook*, 16mo. 10/6 roan.  
Clifford's *Trial, or the Conquest of Patience*, by Yotty Osborn, 12mo. 3/6 cl.  
Collins's (W.) *Heart and Science, a Story of the Present Time*, cr. 8vo. 3/6 cl.  
Crawford's (F. M.) *To Leeward*, 2 vols. cr. 8vo. 12/6 cl.  
Crown Birthday Book (The), oblong 4to. 5/6 cl.  
Cunning's (C. F. G.) *Granite Crag*, 8vo. 16/6 cl.  
Douglas's (Mrs. M.) *Grandmother's Diamond Ring*, 2/6 cl.  
Dryden's (J.) *Works, Revised and Corrected by G. Saintsbury*, Vols. 5 and 6, 8vo. 10/6 cl.  
Flower's (Major) *Guide to Promotion, or Lectures on Fortifications, Military Law, Tactics, &c.*, cr. 8vo. 4/6 cl.  
Fothergill's (J.) *Healey, a Novel*, cr. 8vo. 6/6 cl.  
Hodgson's (Mrs. C. H.) *Sister Clarice, an Old Maid's Story*, cr. 8vo. 3/6 cl.  
Ingham's (C. J.) *Dr. Blanford's Conscience*, cr. 8vo. 5/6 cl.  
Life History Album, edited by F. Galton, 4to. 3/6 cl.  
Miz Maze (The), or the Winkworth Puzzle, a Story in Letters by Nine Authors, cr. 8vo. 4/6 cl.  
Our Vicar's Story, edited by Rev. H. C. Shuttleworth, 1st Series, cr. 8vo. 2/6 cl.  
Platt's (J.) *Essays*, Vol. 2, 8vo. 6/6 cl.  
Sadlier's (Mrs. J.) *Alice Hordan, the Blind Man's Daughter*, cr. 8vo. 3/6 cl.  
Sadlier's (Mrs. J.) *The Knout, a Tale of Poland*, 12mo. 2/6 cl.  
Singleton's (J. E.) *Appropriate and Varied Occupations for Infants*, cr. 8vo. 3/6 cl.  
Thackeray's (W. M.) *Pendennis*, Vol. 2, new Standard Edition, 8vo. 10/6 cl.  
Warner's (C. D.) *A Roundabout Journey*, cr. 8vo. 6/6 cl.

##### FOREIGN.

##### Theology.

- Cordatus (C.) *Tagebuch üm Dr. Martin Luther*, hrsg. v. H. Wrampelmeyer, Part 1, sm. 60.  
Friedrich (J.) *Geschichte d. Vatikanischen Konzils*, Vol. 2, 12m.

##### Fine Art.

- Bohn (R.) *Die Stoa König Attalos d. Zweiten zu Athen*, 3m.

##### Music.

- Campardon (E.) *L'Académie Royale de Musique au XVIII. Siècle*, 40fr.

##### History.

- Alice, Grossherzogin v. Hessen, *Mittheilungen aus ihrem Leben u. aus ihren Briefen*, 7m.  
Wiedemann (A.) *Aegyptische Geschichte*, Part 1, 7m.

##### Philology.

- Fischer (B.) *Talmudische Chrestomathie*, 6m.  
Hoffmann (E.) *Studien der Lateinischen Syntax*, 3m. 60.  
Hubrich (T.) *De Diis Plautinis Terentianisque*, 1m. 60.

##### General Literature.

- Robida (A.) *Le Voyage de M. Dumollet*, 12fr.

#### THE ROSICRUCIAN'S CHRISTMAS EVE.

##### (THE MOSLEM SLAVE-SHIP.)

[Father Rosenkruz, the founder of the Rosicrucians, is supposed to return to earth, a rosy phantom, on Christmas Eve and watch for the Rosy Cross in the heavens on Christmas morning.]

THERE by the mast THE ROSY-PHANTOM leaned,  
Fall'n from the sky. The sunset's fiery glaives  
Flickered behind the clouds, while o'er the waves  
Hung Night's dark horses waiting for the wind.  
The Paynim sailors, clustering tawny-skinned,  
Stared scared at him—at us, their Christian  
slaves;

Quoth one: "He flew from sprites in sunset caves,  
Yet lo! a man he stands, nor winged nor finned."

All night he stood, till shone the Christmas Star;  
Slowly THE ROSY-CROSS, streak after streak,  
Flushed the grey sky, flushed sail and sprit and spar,  
Flushed—blessing—every slave's woe-wasted  
cheek,—

Then did great Rosenkruz the Dew-King speak:  
"Sufferers, take heart; Christ lends THE ROSY-  
SCAR."

THEODORE WATTS.

#### MILTON'S FATHER.

64A, Queen's Road, Baywater, Dec. 19, 1883.

It cannot but be of literary value to draw attention to one of the Cottonian charters which gives some peculiar information about the father of Milton the poet. Prof. Masson in his 'Life' has no mention of the charter, though he was in careful search of the kind of facts it has. In describing the London scrivener's chief dates he says he was in active business as late as the 26th of May, 1623, because there is a very neatly written indenture in the State Paper Office



signed by Thomas Bower and John Hutton, "servants to John Milton, scrivener." But the Cottonian charter would go to prove that he was acting in his attorney capacity as late as 1638, or at any rate until 1637. He would then be about seventy-five years of age, and he lived till he was at least eighty-four. The document is an answer by John Milton, as one of several defendants, to a bill of complaint brought on the 1st of May, 1637, by Sir Thomas Cotton, Bart., as executor of the will of John Cotton. The alleged offence was that they persuaded the deceased, being of great age, to accept a disadvantageous composition for a debt. That there can be no doubt as to what John Milton this was, is shown by a document among the same charters entitled "Schedule of the principal debts due to John Cotton, the bonds for which were received by Thomas Bower at John Milton's shop in Bread Street, London, on the 25th of November, 1630." There is also a paper that has much importance, called "Copy of the discharge of the defendant John Milton by the Star Chamber on the 1st of February, 13 Ch. I., or 1638. This refers to the complaint mentioned about unduly influencing John Cotton in making his last will and testament.

The admiration Prof. Masson has shown for the poet's father would have made him appreciate these details very much had he met them before publishing the great biography. They amply corroborate the son's tribute in his 'Defensio Secunda' to the scrivener at the sign of the Eagle, Bread Street, Cheapside, as "a man of the utmost integrity (*viro integerrimo*)." The poet was thirty years of age at the time of his father's discharge by the Star Chamber.

THOMAS SINCLAIR.

#### TWO EDITIONS OF VIRGIL.

New College, Oxford, Dec. 15, 1883.

MR. F. STORR's letter in your issue of December 15th has drawn my attention for the first time to certain coincidences between the Clarendon Press edition of Virgil, published in 1882, and his edition of 'Æn.' i.-ii., published by Messrs. Rivington in 1878. Some apology and explanation is certainly due to Mr. Storr, and has been already communicated to him; but I will also ask you to find space for it.

In lecturing upon Virgil in the year 1879 I had used with profit to myself Mr. Storr's commentary, and transcribed to an interleaved copy, which I used for my lectures, some remarks that had struck me as valuable. No idea of publication had then occurred to me, or I should have been more careful to note the source of each remark thus transcribed; and when, a year afterwards, I began to prepare from my interleaved copy the notes for the Clarendon Press edition, I am afraid I had forgotten it.

I can only regret that this oversight should have led to the omission of proper acknowledgment of what I owed to Mr. Storr. My work made no pretence to originality, save in the acceptance or rejection of views already expressed by others; and I would most gladly have acknowledged all the assistance derived from Mr. Storr's excellent and suggestive edition.

T. L. PAPILLON.

P.S. — Mr. Storr's edition of 'Æn.' xi.-xii. fell into my hands later, after I had begun work for the Clarendon Press edition; and my note on xi. 839 shows that there was no desire to suppress acknowledgment of his authority.

#### THE TYPE-WRITER.

Edinburgh, December, 1883.

As one who has had some experience of the use made of this ingenious invention, allow me to recommend authors, in sending their type-written "copy" to the publisher or printer, to see that the original MS. accompanies it. Without the author's manuscript beside him, the printer's reader has to depend entirely on the type-writer's

manipulation, which, like everything human, is not infallible.

A PUBLISHER.

\* \* We have also received from Messrs. Beeman & Roberts a letter saying that the Remington type-writer is now made with "upper and lower case. This is effected without increasing the size of the machines or making them complicated in working; various styles of type are also introduced. The telegraph printing instrument is put forward as superior for ease in working and having a more constant ink supply; as far as we can ascertain, these machines print in capitals only, while the ink has to be renewed daily. The type-writer, as already stated, will print in capitals and small letters. The ink supply is by means of a ribbon specially prepared, and will last with continuous using for several months without renewing. When this becomes necessary the ribbon is easily removed from the machine (the fixing is with an ordinary pin) and transmitted by post to us; one ribbon will bear reinking several times. Any inconvenience or waiting may be entirely obviated by keeping a second ribbon in hand. It will be seen, therefore, that the ink supply of the type-writer is practically inexhaustible."

#### WAS RICH A SHORTHAND INVENTOR?

64, Imperial Buildings, Ludgate Circus.

ON the 4th of September, 1880, I called attention in the *Athenæum* to the fact that I had discovered in the British Museum a shorthand system, not mentioned in the histories, by William Cartwright (1642), the uncle of Jeremiah Rich, and I remarked that Rich's alphabet in 'Art's Rarity' (1654) was apparently borrowed from Cartwright.

I have recently received a shorthand periodical from Chicago (*Brown and Holland Shorthand News*) which has the following *à propos* of my statement: "A correspondent of the *News* a few days ago found that several works on shorthand in the Library of Congress were formerly in the possession of Dr. W. Blair, a gentleman of unusual attainments, who devoted a considerable portion of his life to the study of the history of shorthand. Harding copies from his historical manuscript, and gives a shorthand alphabet of his invention in his second and subsequent editions. A copy of the seventeenth edition of Rich bears Dr. Blair's signature, while over the plate giving the alphabet is written in the same hand, 'This was Cartwright's alphabet, published in 1642.' The fact claimed as a discovery by Mr. Pocknell is thus shown to have been known early in the present century."

I find on reference that I simply claimed having "discovered" Cartwright's book, the existence of which was not mentioned in the shorthand histories. I ventured on the proposition that Rich's alphabet was really that of Cartwright, and am pleased to find my view corroborated by so respectable an authority as Dr. Blair.

EDWARD POCKNELL.

#### THE HUNDRED ROLLS.

I SHOULD like to call the attention of those readers of the *Athenæum* who are interested in the legal and social history of England to a fact which does not seem to be generally realized by its students. England possesses in the great Crown inquisitions a source of information about the Middle Ages quite unique in its importance, and amongst these inquisitions the most valuable, next to the Domesday Survey, are the Hundred Rolls of 7 Edward I., because they present a complete description of holdings and classes in the second half of the thirteenth century. Unfortunately, they apply only to a part of central England, and it is commonly assumed, on the authority of the edition in the Rolls series, that the surveys for Bedford, Buckingham, Oxford, Cambridge, and Huntingdon only have been preserved. Now, in going through the Miscellaneous Books of the Queen's Remem-

brancer in the Record Office, I came across one catalogued "Tenures in Warwick, N. 29," which proved to be part of an original volume or contemporary transcript of the Hundred Rolls for 7 (and 8) Edward I. It embraces the hundreds of Stonleigh—afterwards merged into Knightlow—and Kyneton, in the county of Warwick. The letters patent on the first page give at once the clue to the document, though the king's officers are stated to be Henry of Nottingham (cf. Rot. Hund., ii. 28), Henry of Seldon, and John of Arundel, and not Geoffrey Agnylun, John of Steynegreve, and Geoffrey of Hauteville, as in the printed letters (Rot. Hund., ii., p. ix).

The reason why the volume was not taken into consideration might have been that the published inquisitions are written on rolls, whilst the Warwick one is in book form. Dugdale in his 'Antiquities of Warwickshire' has used the manuscript for local descriptions, but, in consequence of the oversight made by the Commission, its connexion with the Hundred Rolls has not been ascertained, and it has never been used for the purposes of general history, though containing a great deal of interesting matter.

In fact, the old edition of the Rotuli Hundredorum, made in 1812 and 1818, is in many respects a very incomplete one. Not to speak of later documents, there is, for instance, at the Record Office a detailed inquisition for the hundred of Langbridge in Sussex, from which only an extract has been printed (cf. App. i. to Deputy-Keeper's Sixth Rep., 15). Then, again, Chapter House Misc., Box 152, N. 14, to which my attention has been kindly directed by Mr. Selby, contains a whole series of very interesting rolls, intitled "Transgressionis Ministrorum" for the counties of Norfolk, Suffolk, Essex, Hertford, and Northumberland, of 4 Edward I.—in fact, answers to some of the questions about the behaviour of royal and baronial officers.

Let us hope that the Hundred Rolls will soon meet with the same attention from English scholars as the Pipe Rolls are now receiving. Anyhow their importance cannot be overrated.

PAUL VINOGRADOFF,  
Prof. of Hist. at Univ. of Moscow.

#### 'THE POLAR CRUSOES.'

December 18, 1883.

WE have just noticed a paragraph in your issue of December 8th, p. 740, in which Mr. Percy B. St. John writes, in relation to a work entitled 'Polar Crusoes': "I never heard of the work before, and the preface is the work of one who has, to use a mild expression, taken my name in vain." To this we would reply Mr. Percy B. St. John has foolishly rushed into print before verifying his statement, for we have before us the original preface *wholly in his handwriting*, together with the work containing his emendations and corrections, also in his own handwriting.

We can only excuse this as forgetfulness, we having had the MS. in our possession some thirteen years.

DEAN & SON.

#### HALKETT'S 'DICTIONARY.'

IN the preface to the 'Handbook of Fictitious Names' (1868) I referred to the above book in the following terms: "Another work of a similar nature, but larger and different in scope to ours, which Mr. Halkett, of the Advocates' Library, has been preparing for some fifteen years past, will be a considerable addition to British anonyms and pseudonyms."

It is, no doubt, due to the deaths of author and editors that my book is not mentioned in the preface to the 'Dictionary,' which has now been published. Though my contribution to the subject is ignored, the works of foreign nations—works which have no existence—are mentioned. And yet I am quoted, and am actually the writer of part of the preface to the 'Dictionary,' which

is my reason for troubling you with this letter.

It comes about in this way. Some years ago the late Mr. T. Hill Jamieson printed a prospectus of Mr. Halkett's 'Dictionary.' At the time I pointed out to my friend that he had quoted from my 'Notice of the Life of J. M. Quérard' without acknowledgment, and he promised that the oversight should be remedied.

As is well known, he also died long before the 'Dictionary' appeared, but the preface to the first volume, which has partly been taken from his prospectus, still has the quotation from my pamphlet unacknowledged.

However, even this would hardly be worth notice, but the misfortune is that a curious misprint, which I corrected in my index, has been repeated in a work which professes, and justly, to show us the real names of persons. Speaking of anonymous authors I say, or rather paraphrase:—"There are the innocent and honest, as Defoe; the violent and imprudent, like Chatterton; the foolish, like Ireland; the unskilful and the calumniators, like Lander; and lastly, the expert, the Scotchman Macpherson," &c.,—"Lander" being an evident misprint for Lauder. The writer (following me) refers to the *Revue des Deux Mondes*; but if he had himself consulted that publication he would have found how free a translation mine was. I impute blame to nobody; I quite see that this has arisen through the unfortunate circumstances above referred to.

I would gladly avail myself of this opportunity of expressing my admiration of the excellent manner in which the 'Dictionary' is carried out. In my opinion it is one of the best bibliographical works issued from the British press, and superior to anything that has been done abroad, not excepting Barbier's celebrated work. To use the words of the prospectus, it may well "stand as a monument of bibliographical research, comprehensiveness, and accuracy, of which English men of letters may be justly proud."

RALPH THOMAS.

#### M. MARTIN AND M. DE LAPRADE.

OF the two writers whose death made gaps in the French Academy last week there can be no doubt that the better known in England, and, for the matter of that, in France likewise, was M. Henri Martin, the junior Academician of the two, but slightly the older man. He was born on February 20th, 1810, at St. Quentin, where his father was a magistrate. Coming of age in the thick of the Romantic movement, M. Martin began in the Romantic manner, and his first work was a novel published in the year of 'Hernani,' and bearing the very romantic title of 'Wolfthurm.' He wrote several more books of the same kind, but he was only twenty-three when he drifted into the work which, constantly undertaken afresh in new shapes, occupied almost his whole life. With M. Paul Lacroix and some others he undertook a history of France "par les principaux historiens." This rather arid scheme fell through, owing to the desertion of M. Martin's collaborators, and he himself set to work to turn it into something more original. In its first shape his 'Histoire de France' appeared in 1836. But its indefatigable author had by no means done with the subject, and after nearly seventeen years' work he once more produced the book, greatly enlarged, in 1854. Most men would have been satisfied with this, for the history now ran to many volumes; but M. Martin once more "turned to," and by 1860 had again refashioned his book by going over the weak places. Nor was even this the last form, for besides issuing new editions he executed a 'Histoire Populaire de la France,' which is different from the completed and voluminous history by which he is chiefly known. Of Republican sentiments, he did not take any prominent part in political life till the downfall of the Empire, when, he was elected maire

of a Parisian arrondissement, and subsequently deputy both for his native department, the Aisne, and for the capital. The Académie des Sciences Morales et Politiques received him in 1871; the Académie Française in 1878, when the unseemly squabble arising from M. Émile Ollivier's refusal to modify some expressions in the speech of welcome which it fell to his lot to pronounce made M. Martin's name notorious in a less agreeable and less deserved fashion than his history had done. This history, though by no means his only literary work, is his only title to literary fame. Its purely literary merits, however, are far from being its strong point. M. Martin's style is insignificant beside the luxuriant vigour and originality of Michelet, the pure and limpid French of Louis Blanc. It cannot even compare favourably with the forcible if rather flimsy manner of Thiers, or the dry but correct precision of Mignet. Nor can the author be said to have much of that peculiar historic vision which is sometimes found in company with a very faulty style. His merits consist in great learning, untiring industry, immense attention to detail, and a general fairness which, though he might be called something of a partisan, seldom or never permitted him to distort facts or suppress them or colour them unduly. In private life he was a kind-hearted, simple-minded man, full of a naive enthusiasm that made him a most pleasant companion. He was entirely honest and straightforward, a staunch patriot, and a sincere friend.

M. Victor de Laprade, who had been an Academician for a quarter of a century, having succeeded Alfred de Musset among the Forty in 1858, was born at Montbrison on January 13th, 1812. His father was a doctor at Lyons, in which city the poet was afterwards, for fourteen years, Professor of French Literature. This post he lost in 1861 in consequence of a contribution to a newspaper which did not please the authorities. This and his election to the Academy were almost the only events of moment in his long life. His first volume of poems appeared nearly fifty years ago; 'Psyché,' his most noteworthy early work, in 1841. Others—'Poèmes Évangéliques,' 'Symphonies,' &c.—succeeded at intervals, and five years ago a collection of 'Œuvres Poétiques' in two volumes appeared. Some wrong is done to Victor de Laprade by those Englishmen who set him down as a mere disciple of Lamartine. He certainly was of the same school, and defended that school frequently in prose, which he wrote admirably. But with less sweetness, less melody, and, of course, less originality of manner, he had a firmer and more masculine string in his lyre than Lamartine ever touched, and was far less given to merely sentimentalizing. Some readers may remember the curious contrast which his poem 'Le Faune' made fourteen years ago in the second 'Parnasse Contemporain' with the work of a younger generation and a very different school surrounding it. As a master of the non-dramatic alexandrine, without the Hugonic licences, M. de Laprade has left no equal in France, and though this position has of course great limitations, it argues no small art in him who held it.

#### THE FRANCIS MEMORIAL.

ALL who have any knowledge of the energetic and persevering labours of the late Mr. John Francis on behalf of the removal of what used to be known as the "taxes on knowledge"—not to speak of his disinterested efforts for the furtherance of other movements equally affecting the well-being of the people—will be glad to learn that the movement for forming a "Francis Memorial Fund" has already resulted in subscriptions to the amount of between 500*l.* and 600*l.* The fund is under the presidency of the Right Hon. W. H. Smith, M.P., Alderman Cotton, M.P., and the Right Hon. Sir Charles Dilke, M.P., and there is an influential list of nearly one hundred vice-presidents, for the

most part equally well acquainted with the claims of Mr. Francis to the gratitude of men of letters and philanthropists. It has been determined by them that the memorial shall take the form which they believe would have commended itself most readily to the feelings of the modest and unselfish gentleman whose name they are desirous of associating with it. They have, therefore, resolved that the entire amount collected shall be devoted to the establishment of "Francis Pensions," or small fixed annual allowances in connexion with the News-vendors' Benevolent and Provident Institution, to old members of the trades connected with periodical publications who have fallen into distressed circumstances. In estimating Mr. Francis's services, it should be remembered that when he first advocated the repeal of the "taxes on knowledge" the majority of newspaper proprietors were opposed to any change, thinking that the imposts secured them a profitable monopoly. The honorary treasurer of the fund is Mr. W. J. Spicer, 28, Martin's Lane, Cannon Street, E.C.

#### Literary Gossip.

THE Rector of Lincoln College, Oxford, being compelled by ill health to suspend his work on Scaliger, is dictating his reminiscences of university life and history from the year 1832.

MRS. OLIPHANT, who is at present in Germany, will contribute to the January number of *Blackwood's Magazine* a 'Story of the Seen and the Unseen,' a tale of the higher spiritualism. In the same number of *Blackwood* a short series of travel papers will be commenced by a lady who recently crossed the mountains of Spanish Honduras, attended only by a muleteer, by a route which no Englishwoman had previously attempted.

THE report which appeared in some of last week's papers with regard to the life of Lord Westbury is incorrect, as Mr. Kennard, so far from abandoning the work, has nearly completed his task, and the manuscript will be very shortly in the hands of the printers.

MR. SWINBURNE has written four sonnets under the title of 'Post Mortem,' which will appear in one of the magazines—the *Fortnightly*, if we mistake not.

MISS CHRISTINA ROSSETTI has written an article on Dante for the January number of the *Century Magazine*. She has employed the late Mr. Cayley's translation of the 'Divine Comedy,' her opinion being that the use of *terza rima* gives this version a greater fidelity to the form of Dante than any other. Miss Rossetti's article will be illustrated by an engraving from the Kirkup head of the poet by Giotto.

THE Rev. John Mackenzie, of Kuruman, who is representing the Bechuana chief Mankoroane in the discussions now taking place at the Colonial Office between Lord Derby and the Transvaal delegates, has written an article on England and South Africa for one of the monthly reviews. Mr. Mackenzie discusses the affairs of Bechuanaland in relation to the general political position of England in South Africa.

THE January number of the *Contemporary Review* will contain articles by the Earl of Carnarvon on Australian federation; by Samuel Baker on the Soudan and its future; by Sir Edward J. Reed on our mercantile marine; by Mr. Peek on the outcast poor; by the Bishop of Carlisle on apparitions;

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MR. WILKIE COLLINS's new novel, 'I say No!' is to appear in *London Society* for 1884, commencing in the January number. It is also appearing in other quarters.

A volume of the "Camp Note" series has been completed by Mr. Frederick Boyle, and will probably be brought out by Messrs. Chapman & Hall with the title of 'On the Borderland.'

MESSRS. BENTLEY & SON will publish in January a new novel by Mrs. Riddell, author of 'George Geith of Fen Court,' entitled 'Susan Drummond,' and also Mr. Norris's new story, now appearing in the *Graphic*, 'Thirlby Hall.'

THE second edition of Mr. Loftie's 'History of London' is already called for, and will be published early in the new year. It will contain some additional maps and appendices, which will also be issued as a supplement for the use of those who have copies of the first edition. The Lord Mayor has accepted the dedication of the work.

MR. JOHN AUGUSTUS O'SHEA will commence in the January number of *Tinsley's Magazine* 'Leaves from the Life of a Special Correspondent.' Mr. O'Shea's reminiscences are certainly varied. They will include the trial of Prince Pierre Bonaparte, the Troppman murder, the Passion Play, the Franco-Prussian War (during which Mr. O'Shea was condemned to be shot), the Commune, the coronation of the King of Sweden, the Vienna Exhibition, several trips to Spain and Italy, the Carlist War, a visit to Morocco, the Dutch independence festival, the Indian famine, visits to Egypt and Malta, the British occupation of Cyprus, the installation of the Marquis of Lorne as Governor-General of Canada, and many recent events.

ON the 1st of January will be published by Messrs. Macmillan & Co. a work on 'Military Italy,' dealing in detail with her recent military reforms, her army, her navy, her tactics, her railways and fortresses, and her various lines of defence against possible invasion. In the view of the writer the military movement in Italy threatens to become an active factor in the militant politics of the future. If this be so the work should prove a timely contribution to a subject little understood.

THE new edition of 'Men of the Time,' revised to the end of 1883, will be published by Messrs. Routledge & Sons early in January.

THE author of 'A Western Wildflower' has a new novel in the press. Miss Carey, the author of 'Nellie's Memories,' has also completed a new story, which will be published in the spring simultaneously here and in America.

MISS GERTRUDE GEORGE, a sister of the well-known architect and etcher, Mr. Ernest George, has in the press a novel called 'The Valley of Sorek.' Mr. Redway is the publisher.

THE January number of *Time* will appear under new editorship. The serial has been raised by Mr. Henry Scott Vince. A novel by Mr. Vince is to be a leading feature in the periodical.

MR. W. T. JOHNSON, the well-known Manchester bookseller, is about to issue a

catalogue which will present a somewhat novel feature. He proposes to commence in it biographical reminiscences of bygone and prominent Manchester booksellers.

MESSRS. NIMMO & BAIN are preparing for publication a uniform edition of the Elizabethan dramatists. Peele and Greene will form the first five volumes of the series, and will be issued in the early spring.

THE Russian Imperial Academy of Sciences is about to print three works which should prove an important contribution to philological science. These are a dictionary of Old Russian, compiled by the late J. J. Sresnevsky, a Lithuanian-Russian dictionary, and a glossary of the dialect spoken in the government of Archangel.

LAMB's 'Tales from Shakespeare' have just been translated into Hindi by Lala Kashi Nath Khettry.

THE death is announced, in his seventy-second year, of Mr. G. C. Child Chaplin, author of 'Benedicite; or, the Song of the Three Children,' a work which at one time enjoyed an extensive popularity both in Great Britain and the United States.

'ONLY YESTERDAY,' a novel by Mr. W. Marshall, and 'Mr. Nobody,' by Mrs. John Kent Spender, will be issued by Messrs. Hurst & Blackett during the coming month.

OWING to a misapprehension by our correspondent of the facts which had been notified to him, it was stated, in the obituary notice of Mr. Charles Bagot Cayley published last week, that his death took place on the night of the 4th-5th of December. It should have been the night of the 5th-6th of December.

THE Report on Public Instruction in the North-Western Provinces of India for the year 1882-3 explains the new machinery for the control, by local boards, of village and town schools, which has been established there in pursuance of Lord Ripon's local self-government policy. The Report states that it is still too early to draw any conclusions as to the working of this system. During the year the educational progress of the provinces was slow but steady. The total expenditure was 21½ lakhs of rupees, of which about 15 lakhs was contributed by Government. Of this amount 62 per cent. went to primary, 21 per cent. to secondary, and 10 per cent. to university education.

MR. HODGSON, the Secretary of the College of Preceptors, writes:—

"It is the intention of the Council, as soon as a suitable site can be secured, to proceed to the erection of a building with a convenient lecture hall, library, common room, and other accommodation, but not specially adapted for the purpose of holding large examinations. Of the 8,800 candidates who sat at the recent half-yearly examination, 1,700 were examined at eight London centres, including the Memorial Hall and Library, which afforded accommodation for 500 candidates. There is, I believe, only one building in London that would seat 1,000 candidates for examination—the Agricultural Hall; but the Council have no intention of building on so vast a scale."

A *contretemps* has marked the appearance of the English edition of 'John Bull et son Ile.' A little joke made by M. Max O'Rell at the expense of the proprietor of a much advertised specific for various ills escaped the notice of the printers till they had struck

off some thousands of copies. At last it dawned on them that the phrase was probably actionable, and the offending sheet was cancelled and another substituted, omitting the compromising words. Luckily the few copies that had been sent to the newspapers could be recalled. So that, barring some delay and expense, no harm has befallen the publishers.

THE *Figaro* announces a find of letters by Beaumarchais, but the account given seems by no means trustworthy, as the Paris paper attributes the discovery to M. de Loménie, who died some time ago.

ARCHDUKE RAINER, the Patron of the Austrian Museum für Kunst und Industrie, has purchased the papyrus find of El Fayoum. The treasures are now deposited in the museum according to the *Neue Freie Presse*.

WE learn that the article on the Transvaal which the Lord Mayor has written will be published in February.

IN our next number, that for December 29th, we shall give a series of articles on the Continental Literature of the Year. Among them will be Belgium, by MM. E. de Laveleye and P. Fredericq; Denmark, by M. V. Petersen; France, by M. F. de Pressensé; Germany, by Hofrath Zimmermann; Holland, by E. van Campen; Italy, by Count de Gubernatis; Poland, by Dr. Belcikowski; Russia, by Prof. Storojenko; Spain, by Señor Riaño; and Sweden, by M. Ahnfelt.

## SCIENCE

### SCHOOL-BOOKS.

*The First Book of Euclid Made Easy for Beginners.* By William Howard. (Smith, Elder & Co.)—It is difficult to see the practical advantage of this last attempt to make the first book of Euclid—which does not usually present insuperable difficulty to the average schoolboy—easy to beginners. The advertisement to this edition informs us that a certain father found that his son, "who was at one of our great public schools, and who was credited with considerable acquaintance with Euclid, "did not really understand the first proposition." It appears that the use of letters to designate the parts of geometrical figures was the great stumbling-block to the boy in question. We feel ourselves driven to conclude either that the elementary mathematical teaching "at one of our great public schools" is singularly defective, or that the scholar in question is abnormally dull. It is conceivable that to some minds Mr. Howard's arrangement—already frequent enough in principle in class lectures—may facilitate the learning of the first book; but in most cases it will have the opposite effect. The text of the propositions is greatly lengthened, which is a serious drawback, and the argument is obscured by excess of words. The use of coloured lines in successive stages of the construction of a figure is some advantage, but it is the only one with which this edition can be credited, and is more than compensated by loss of succinctness in the proofs.

*Moffatt's Arithmetical Test Cards for Pupil Teachers.* (Moffatt & Paige.)—These handy little cards contain sums which fairly represent the arithmetical course of a pupil teacher's four years' apprenticeship. The answers to the questions, printed on separate sheets, will be found useful if retained in the possession of head teachers.

*Energy in Nature.* By W. Lant Carpenter, B.A., B.Sc. (Cassell & Co.)—This little volume

has grown out of a course of half a dozen popular lectures which the author delivered in several Lancashire towns under the auspices of the Gilchrist Educational Trust. An oral discourse on physical science has the great advantage of experimental illustration at the lecture-table; and thus it generally happens that scientific lectures are far more attractive at the time of their delivery than when they come to be printed as the substance of a book. Mr. Carpenter, however, has freely illustrated his six essays by means of woodcuts, so that no reader of moderate intelligence ought to find much difficulty in realizing his descriptions or understanding his arguments. Addressing himself especially to those who possess little or no acquaintance with physical science, he seeks to make clear the mutual relations which modern research has detected between the several forces of nature—such as gravitation, heat, electricity, magnetism, chemical attraction, and vital energy. The subject, though difficult in its details, is admirably fitted in its broad outlines for popular exposition, and popular exposition is Mr. Carpenter's forte. More than twenty years ago Faraday took the forces of nature as the basis of a course of six lectures to the juveniles at the Royal Institution in the Christmas holidays. Since that time the grand doctrine of the conservation of energy has been more fully elaborated, and it is pleasing to find that Mr. Carpenter has taken pains to present the reader, so far as his plan permitted, with some of its latest developments. His illustrations are often of quite recent date, such as his reference to the Faure-Sellon-Voelckmar accumulator and to the electric lighting of the Fisheries Exhibition. The part on electricity strikes us as the best of the book; and those unfortunate people who fancy that "volts" and "ampères" are pieces of electrical apparatus or other concrete objects may consult it with advantage. There are some remarks on the tidal energy in the estuary of the Severn which may be commended to the attention of the good people at Bristol, where the author so long resided. It is estimated that the energy annually wasted at this locality has a market value of more than a million sterling! Mr. Carpenter's little work is lucidly written, but we hardly think that the symbolical diagram on the cover adds to its clearness.

## GEOGRAPHICAL NOTES.

Mr. N. H. JOHNSTON, whose work on the Congo is in the press, has undertaken the leadership of the expedition which is to be dispatched to the Kilimanjaro. He will leave England in March next.

Herr Josef Mengs, a gentleman in the service of a well-known dealer in wild animals at Hamburg, has recently left for the Somal Land. Valuable information collected by him during a five years' residence in the eastern part of the Egyptian Sudan is being prepared for publication in the *Mittheilungen*.

Petermann's *Mittheilungen* publishes the concluding chapters of Dr. Schenck's 'Travels in Antioquia,' with a map and a list of altitudes carefully computed by Dr. Zöpprit; an article on the Chilese province of Arauco, by Dr. R. A. Philippi, in which the maps prepared by M. Pissis at a cost of 200,000 pesos are very severely handled; and a considerable number of geographical notes, including one on the recent eruption of the Krakatas, accompanied by a map on which the new islands formed in the course of the eruption and other changes in Sunda Strait are clearly indicated.

The Government of India has sanctioned the proposals of the Punjab Government for the despatch of an exploring expedition up the Gomul Pass as far as the junction of the Zhob or Yob stream with the Gomul river. Major Horditch, R.E., will superintend the survey operations, and the party will start after his return from Takht-i-Suleiman. The local officers are

confident that the expedition can be conducted in safety, relying entirely on tribal protection. The whole party, including an escort of Mashuds and Zalli Kheyls, would probably number not more than 200 or 300 men.

A new work, entitled 'Glimpses of Greek Life and Scenery,' by Miss Agnes Smith, author of 'Eastern Pilgrims,' &c., will shortly be published by Messrs. Hurst & Blackett.

Mr. Stanford's 'Map of the Nile' will prove of service in following the deplorable events in the Sudan. It embraces the whole of the Egyptian dominions, together with Abyssinia and the countries to the southward as far as the Victoria Nyanza.

Mr. Wyld's 'Map of Tong-king and Annam' is based on recent French publications, and gives a great amount of detail. There are inset plans of Hue and of Hanoi.

M. L. Drapeyron's *Revue de Géographie* publishes an account of Dr. Bayol's journey from Bamaku, on the Upper Niger, where the French have a fort now, to Mordia in Kenieka; an interesting description of Son-tay and Bac-ninh in Tong-king, by M. Labarthe; the narrative of an overland journey from Bangkok to Mergui, from the unpublished journal of the Cébérét mission of 1687; and an extended notice of the proposed National School of Geography, by the editor.

## ASTRONOMICAL NOTES.

PONS's comet of 1812 is now distinctly, though not conspicuously, visible to the naked eye in the evening, and will continue to be so until about the middle of next month, when the increasing moonlight will make its observation difficult again. We give its places from the ephemeris of MM. Schulhof and Bossert (calculated for midnight at Berlin, and reduced to 6<sup>h</sup> P.M., corresponding to about 5<sup>h</sup> 6<sup>m</sup> at Greenwich), from the evening of this day until that of January 19th:—

Date.	R.A.	N.P.D.
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" 31	21 37 7	65 38
1884. Jan. 1	21 44 19	67 10
" 2	21 51 29	68 45
" 3	21 58 37	70 24
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" 9	22 39 54	81 12
" 10	22 46 24	83 5
" 11	22 52 43	84 59
" 12	22 59 3	86 52
" 13	23 5 12	88 47
" 14	23 11 10	90 39
" 15	23 17 0	92 30
" 16	23 22 40	94 20
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" 18	23 33 33	97 54
" 19	23 38 45	99 37

On the evening of the 27th inst. the comet will be very near the third-magnitude star  $\zeta$  Cygni, passing about the end of next week into the constellation Pegasus (near  $\zeta$  Pegasi on January 8th), and towards the end of the time comprised in the above ephemeris into Pisces. Owing to its low position in the heavens after that time, it will scarcely be visible in these latitudes; but the astronomers of the southern hemisphere will doubtless use every exertion to carry on observations as long as possible. The calculated intensity of the comet's light will be at a maximum about the middle of January, when it will be a hundred and twenty times as great as at the date of discovery on September 1st. It appears that it was first seen with the naked eye by the MM. Henry at Paris on the 27th of last month.

Tempel's second periodical comet, first discovered by that astronomer on the 3rd of July, 1873, appears to have escaped observation at the

recent return to perihelion, when the circumstances were not favourable for seeing it. Of the two known comets of short period which will return to perihelion next year, one (that called D'Arrest's periodical comet) will be due in that position on the 13th of January. It has been searched for already without success, and is not at all likely to become visible at this return. The other periodical comet due in 1884 is that known as Brorsen's, having been first discovered by him at Kiel in 1846. It was last observed in the spring of 1879, and the period being five years and a half, another return to perihelion will be expected next September.

Herr J. Palisa discovered another new planet (No. 235) at Vienna on the 28th of November, and has named it Carolina, in memory of his visit to Caroline Island to observe the total eclipse of the sun last May. He has also availed himself of the suggestions of Profs. Vincent and Oppolzer in giving to two other small planets discovered by him last year, viz., Nos. 223 and 228, found respectively on the 9th of March and the 19th of August, the names Rosa and Agatha. No. 235 (Carolina) is the fourth of the list which has been found during the present year, and the fortieth planet discovered by Herr Palisa. It was observed by M. Bigourdan at the Paris Observatory on the 1st inst., who remarks that its brightness is only equal to that of a star of the twelfth and a half magnitude.

## SOCIETIES.

ROYAL.—Dec. 13.—The President in the chair.—Lord Justice Fry was elected a Fellow.—The following papers were read: 'Note on a Series of Barometrical Disturbances which passed over Europe between the 27th and 29th of August, 1883,' by Mr. R. H. Scott; 'Note on the foregoing Paper,' by General Strachey; 'Experimental Researches with the Chloride of Silver Battery,' by Mr. W. De La Rue and Dr. H. Müller; and 'On the Figure of Equilibrium of a Planet of Heterogeneous Density,' by Prof. G. H. Darwin.

ASTRONOMICAL.—Dec. 14.—Mr. E. J. Stone, President in the chair.—Messrs. C. H. Clarke and J. Morrison and Major C. H. Fisher were elected Fellows.—Mr. Ranyard read a note on a narrow belt which he had observed on the ball of the planet Saturn during the first half of November. The belt was of a bluish-brown colour, and less than twice as broad as the Cassini division of the ring. Such narrow belts are very rarely seen upon Saturn, although common upon Jupiter.—The Astronomer Royal read a note entitled 'Observations of Comet  $\delta$ , 1883 (Pons-Brooks), made at the Royal Observatory, Greenwich.' He said that the spectrum of the comet consisted of three bands agreeing with the ordinary spectrum of the Bunsen flame. The bright lines were traceable to a distance of 2' on either side of the nucleus. There was not any decided continuous spectrum except from the nucleus and the parts immediately adjacent to it.—A paper, by Mr. Denning, was read, 'On the Rotation Period of Jupiter,' in which he showed that there was a difference in the rotation period of the great red spot and a white spot which had been conspicuous for some time past.—Mr. M. Williams read a paper on the recent twilight glows. He had collected the matter brought down by a quantity of clean snow which fell on the 6th of December. He showed a test paper covered with a dense blue precipitate, which was obtained by treating the sediment from an ounce and a half of snow with nitric acid and ferrocyanide of potassium. This conclusively showed that large quantities of iron particles had been brought down by the snow. He also exhibited a test tube containing a blackish powder, the sediment obtained from seventy-five ounces of snow. It was full of particles which were acted upon by the magnet, and the chemical reactions also concurred in showing that the iron it contained was in the form of black magnetic oxide. He had also obtained reactions which led him to believe that the iron contained nickel—a fact that would point to the meteoric origin of the iron particles.—Mr. Ranyard said that he had examined some of Mr. Williams's snow residue, and it seemed to be satisfactorily free from terrestrial dust derived from the Weald of Harrow, the neighbourhood in which the snow was collected, for on adding hydrochloric acid there was no indication of its containing particles of carbonate of lime. Mr. Ranyard had also examined the residue from snow which fell in London and had found similar particles of black oxide of iron, which on being placed in a drop of glycerine under the microscope swam as a

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magnet was moved in the neighbourhood. Such black oxide particles are, however, occasionally to be found in volcanic dust. He exhibited some dust which fell out of sight of land on the deck of a man-of-war in 1812, containing similar quantities. The following papers were also read: 'Ephemeris for finding the Positions of the Satellites of Uranus,' by Mr. A. Marth, 'On the Change in the Adopted Unit of Time,' by Major-General Tennant, 'On the Change in the Unit of Time implied in the Substitution of Hansen's for Bessel's Expression for the Longitude for the Mean Sun,' by Prof. A. Cayley, and 'On the Orbit of the Great Comet  $\delta$ , 1883,' by Dr. J. Morrison.

**SOCIETY OF ANTIQUARIES.**—Dec. 13.—Mr. H. S. Milman, Director, in the chair.—Dr. E. Freshfield presented ten photographs of the west side of Westminster Hall.—In connexion with this gift three papers were laid before the Society, by Mr. Freshfield, Mr. Micklethwaite, and Mr. S. Clarke, jun. In the first Mr. Freshfield explained the circumstances under which he had been led to interest himself in the site of the old law courts, and in particular called attention to a valuable series of masons' marks, rubbings from the walls, which he also presented to the Society.—The object of Mr. Micklethwaite's paper was to point out indications, either in the existing remains or in extant plans and drawings, of the work of William Rufus.—Mr. S. Clarke traced the architectural history of the place from the foundations of other buildings now exposed to view, and from various plans and drawings, the most important being two plans made by Sir Christopher Wren about the end of the seventeenth century, and now preserved in the library of All Souls' College, Oxford. Of these plans Mr. Freshfield presented copies to the Society. From the appearance of the north part of the west wall of the hall it is clear that there was intended to be a building there from the first. It probably was the kitchen. At a date rather later than the hall itself, but earlier than Richard II.'s alterations, a long range of buildings stood there running westwards, which, rebuilt or altered and enlarged in Tudor times, afterwards became the Court of Exchequer. When the hall was altered in the fourteenth century its west wall was cased about with new masonry, and stiffened below by arches joining the shallow Norman buttresses at two levels; and to meet the thrust of the roof six flying buttresses were turned against it from large piers, so placed as to divide the front into six large bays, each of which corresponds roughly with two of the Norman bays, but the old and new divisions do not exactly agree. These piers were from the first joined by walls, and the space between them and the hall was roofed over and formed into various apartments, which were afterwards added to and altered at different times, till all except the piers themselves and the flying buttresses necessary for the stability of the hall roof were cleared away at the beginning of this century to give place to Sir John Soane's law courts. Mr. Clarke traced the history of the buildings in detail, and in conclusion said that the flank of the hall was never intended to be exposed as it is now; that the "restoration" of the lost building would be mere falsification; and that the only way out of the difficulty was to follow the advice of the late Sir Charles Barry and continue the new buildings of the palace so as entirely to enclose the old hall.

**INSTITUTION OF CIVIL ENGINEERS.**—Dec. 18.—*Annual General Meeting.*—Mr. Brunlees, President, in the chair.—After the reading of the report, the President presented the Telford medals, the Telford and Manby premiums, and the Miller prizes for 1883, and the Howard Quinquennial Prize for 1882, to the several recipients.—The following gentlemen were elected to serve on the Council for the ensuing year: *President*, Sir J. W. Bazalgette; *Vice-Presidents*, Sir F. Bramwell, E. Woods, G. B. Bruce, and Sir J. Coode; *Other Members of Council*, B. Baker, J. W. Barry, G. Berkeley, Sir H. Bessemer, E. A. Cowper, Sir J. N. Douglass, C. D. Fox, A. Giles, H. Hayter, W. Pole, W. H. Preece, Sir R. Rawlinson, Sir E. J. Reed, Sir W. Thomson, and Sir J. Whitworth.

**SOCIETY OF ARTS.**—Dec. 17.—Dr. R. J. Mann in the chair.—Mr. M. Williams delivered the concluding lecture of his course of Cantor Lectures 'On the Scientific Basis of Cookery,' dealing with the boiling and stewing of meat, and with the cooking of cheese, which the lecturer stated appeared to be in this country an unknown art. The cooking of vegetables and a comparison of the value of vegetable and animal food brought the lecture to a close.

Dec. 19.—Sir A. T. Galt in the chair.—Four new Members were elected.—A paper 'On Canada and its Products' was read by the Marquis of Lorne.

**NEW SHAKSPEARE.**—Dec. 14.—Mr. F. J. Furnivall, Director, in the chair.—Mr. R. G. White's 'Intro-

duction to his new "Riverside" Edition of Shakspeare" was read by Rev. W. A. Harrison. The most important of Mr. White's readings were considered in detail by the meeting, exception being taken to several of them; as, for instance, when in 'As You Like It,' I. iii. 11, for the Folio reading "my child's father," the editor would read "my father's child." In 'Hamlet,' I. iv. 36, "This dram of eale doth all the noble substance of a doubt," the editor, accepting, of course, *eale* as *evil*, for "of a doubt" would read "oft adulter." Mr. Furnivall held that there was sense enough in the passage as it stood, the expression "doth of a doubt," *i.e.*, puts into doubt or confusion, being thoroughly Elizabethan. Mr. Harrison preferred the reading "often doubt." In 'Henry IV., V. i., "Peace, chewet, peace," the editor read "suet," suet being then pronounced "shuet," as in sugar, sirrah (chirrah), &c. Mr. Harrison, however, produced a reference from Cotgrave, under "Goubellet," conclusive as to the meaning of *chewet*. Other restorations and explanations were considered.—Mr. Zolecki read a note upon Shakspeare in Slavonic countries, with an account of the various translations and stage performances, showing that in these Poland had done far more than other Slavonic countries.—Mr. G. W. Rusden, of Melbourne, Victoria, spoke on the study and acting of Shakspeare in Australia.

**MATHEMATICAL.**—Dec. 13.—Mr. S. Roberts, V.P., in the chair.—The following Members were elected: Messrs. A. B. Basset, H. Forster, R. T. Glazebrook, G. Heppell, J. J. Thomson, H. H. Turner, and Prof. W. Thomson.—The following communications were made: 'The Form of Standing Waves on the Surface of Running Water,' by Lord Rayleigh, 'A Method of finding the Plane Sections of a Surface, and some Considerations as to its Extension to Space of more than Three Dimensions,' by Mr. W. J. C. Sharp, and 'On a Deduction from the Elliptic-Integral Formula  $y = \sin(A+B+C\dots)$ ,' by Mr. J. Griffiths.

**FOLK-LORE.**—Dec. 14.—Mr. A. Nutt in the chair.—Mr. E. Clodd read a paper 'On the Philosophy of PUNCHIN.' After remarks on the more serious meaning now sought for within the folk-tale, sober treatment of which was impossible while it was looked upon only as the outcome of fancy, an abstract of the more important variants of the "punchkin" group of stories was given. The central idea common to these tales, whether found among Aryan, Semitic, Finno-Ugric, &c., races, however much obscured by local detail, is the dwelling apart of the soul or heart, as the seat of life, from the body, and its deposit in some animate or inanimate thing, chiefly animate, an egg or a bird being the frequent hiding-place, and the fate of the soul determining the fate of the body. This central idea, it was sought to show, was the belief, thus preserved in more or less dramatic form, of the barbaric mind in one or more entities, in the body, yet not of it, and bestowed with power to leave it at will and control its destiny, whilst the presence of the life-principle from princess or demon in bird or necklace was an easy assumption of the imagination, which created its rude analogies between man and brutes and lifeless objects.

**ARISTOTELIAN.**—Dec. 10.—Mr. S. H. Hodgson, President, in the chair.—The following gentlemen were elected Members: Messrs. S. H. Butcher, J. Venn, C. C. Massey, and I. Abrahams.—The concluding discussion of Berkeley's 'Principles of Human Knowledge' was opened by Mr. A. M. Ogilvie.

**MEETINGS FOR THE ENSUING WEEK.**  
THURS. Royal Institution, 3.—'Alchemy,' Prof. Dewar (Juvenile Lecture).  
— London Institution, 7.—'Water,' Prof. H. Armstrong (Juvenile Lecture).  
FRI. Quaker Microscopical, 8.  
SAT. Royal Institution, 3.—'Alchemy,' Prof. Dewar (Juvenile Lecture).

### Science Gossip.

There is some doubt who will be Prof. Owen's successor at South Kensington, but there is a general desire on the part of the officials that Dr. Günther may be chosen. As for the retiring superintendent, it may be safely said that there is no living man who has done the same amount of truly scientific work and made such important investigations. The Royal Society's list gives the titles of 368 papers and memoirs published by Prof. Owen between 1830 and 1873, since which several others have been communicated to the Royal and the Geological societies. Few men have so well earned retirement as Prof. Owen, whose name will live as one of the most sagacious of naturalists and paleontologists.

At Wheal Agar mine and at Peden-an-drea mine, near Redruth, the United Telephone Company have applied their instruments most successfully. The Mining Institution of Cornwall awarded the company its highest prize for having connected the telephone from the bottom of Peden-an-drea with the hall in Redruth in which the Mining Exhibition was held.

MR. JAMES PALMER BUDD, of the Ystallyfera Iron Works, died in London on Sunday, the 9th inst., in the eighty-first year of his age. Mr. J. Palmer Budd always maintained a high position in the iron trade. He was the first to take the hot air from the top of the blast furnaces and use it for heating the steam boilers, &c., at Ystallyfera. By the introduction of this system an enormous economy has been effected in the manufacture of iron.

M. RENOU on December 3rd communicated to the Académie des Sciences, Paris, some observations of the remarkable phenomena which have characterized recent sunsets, made at the observatory of the Parc de St. Maud. M. Renou concludes: "One is not fully aware of the circumstances which favour the production of these brilliant twilights; they appear to agree with a clear space of great extent, with light and very high cirrus, and dry air in the higher regions of the atmosphere.....The phenomena of the past few days appear to be connected with an atmospheric state which recurs annually on almost the same day."

M. CHAPLET notes a coincidence between these phenomena and the meeting of the earth with the November meteor stream.

MR. SOLLIS, of Bristol, has been appointed Professor of Geology in Trinity College, Dublin.

MR. ROBERT B. TOLLES, of Boston, U.S., is dead. Mr. Tolles has been long known for the construction of microscopes and telescopes of unusually short focus. He made the highest-power microscope produced in America. One of his latest works was a 5½-in. portable equatorial telescope of 39-in. focus for Prof. H. J. Smith, of Harvard University.

PROF. ASA GRAY in the *American Journal of Science* for December calls attention to 'Some Points in Botanical Nomenclature: a Review of "Nouvelles Remarques sur la Nomenclature Botanique," par M. Alph. de Candolle.' This is an exceedingly useful paper, the discussion which it opens promising greatly to improve the nomenclature in the future of systematic botany.

PROF. ELIAS LOOMIS prints in the same journal his nineteenth paper of 'Contributions to Meteorology.' This communication, dealing with 'The Barometric Gradient in Great Storms,' was presented to the National Academy of Sciences last April. We regret to find that sickness has been the sole cause of delay in the publication.

### FINE ARTS

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.**—The TWENTY-SECOND WINTER EXHIBITION is now open.—5, Pall Mall East, from Ten till Five.—Admission, 1s.; Catalogue, 6d.  
ALFRED D. FRIPP, Secretary.

**INSTITUTE OF PAINTERS IN OIL COLOURS.** Piccadilly, W.—The FIRST EXHIBITION is now open, from 10 a.m. to 6 p.m. The Galleries are illuminated after 3 p.m.—Admission, 1s.; Illustrated Catalogue, 1s.  
H. F. PHILLIPS, Secretary.

**SIX YEARS IN A HOUSE BOAT.** By Keeley Halswelle.—The EXHIBITION OF MR. KEELEY HALSWELLE'S series of PICTURES illustrative of Thames Scenery is now open at the OLD BOND STREET GALLERIES, 30, Old Bond Street, W., from Ten to Five.—Admission, 1s.  
THOMAS AGNEW & SONS.

**THE DRAWING-ROOM, EGYPTIAN HALL.** Piccadilly.—EXHIBITION OF OIL PAINTINGS AND WATER-COLOUR DRAWINGS, by HENRY COOK, of Rome. DAILY from Ten till Seven. The Gallery illuminated at Four.—Admission, 1s.

'THE VALE OF TEARS.'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Dore Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

### ART FOR THE DRAWING-ROOM.

*The Fan.* By O. Uzanne. Illustrated by Paul Avril. (Nimmo & Bain.)—Readers of the *Spectator*, No. 102 (not 103 as stated here, which

is Steele's), know what Addison thought of the fan as a weapon of war, and to them M. Uzan's subject needs no recommendation of ours. His disclaimer of original research will be approved of by those who observe with what tact and frankness he has borrowed from every quarter materials for this pretty volume. As it is, although the French have produced the finest fans in the world, and have the glory of a whole literature on the fan, they have not studied its history and varieties in that thorough-going manner which came into vogue with the superb exhibition of fans at South Kensington in 1872, the catalogue of which, this book oddly says, was "edited" by Messrs. Strangeway & Walden, who, in fact, printed it. This, of course, is a slip of the English translator, who has not seen the book, and has overlooked the difference between the meanings of *éditeur* and editor. To the same authority we owe, no doubt, "Martin varnish" instead of *Vernis Martin*, which means quite another thing. M. Uzan does homage to that English taste which has promoted study of fans, but in another place he hints that we do our duty in this matter from a commercial point of view, and study fans with scientific and historical zeal rather than with the grace of French enthusiasm, which scorns the "bench work" and drudgery of research, and have not more real sympathy with the playful mysteries of the subject than Dr. Johnson when he described a fan as "an instrument used by ladies to move the air and cool themselves." M. Uzan has overlooked several *mots* on fans in English, and although the 1872 gathering at South Kensington attracted him, he knows nothing of the fine collection formed by the Liverpool Art Club in 1877. He sheds no tears over Mr. R. Walker's famous collection of fans, which was dispersed in June, 1882. It comprised nearly five hundred examples, and the catalogue is a great document in the bibliography of fans. He does not reckon Rubens among fan-painters, and although he notices, all too briefly for the splendour of the examples, their wealth of colour and variety of form, the fans of the Egyptians, he has omitted to notice the fans of the Assyrians except by a word. Above all, he says nothing of that fan which was employed by the Hebrews to keep flies, emblems of Beelzebub, from settling on the embroidered case of the *torah*. It is right to state that he has disinterred from the dust of centuries a curious allusion to a fan that, according to Durand, was employed in the Abbey of St. Philibert at Tournus to keep flies from precipitating themselves into the sacramental wine or into the chalice which held it. This fan was shown in the exhibition of the "Histoire du Travail," Paris, 1867. We should like to have the opinion of M. Uzan on a notion of ours that the *fontange*, which still bears the name of a lovely lady who loved her king too well, was only a fan placed on high. The illustrations of M. Avril, whose name is excellently suited to so gay an occupation, are Watteau-like in their sparkle and frolicsomeness.

*Michael Angelo*. By H. W. Longfellow. (Routledge & Sons.)—Although 'Michael Angelo' cannot properly be called Mr. Longfellow's last work, inasmuch as he had written it some ten years before he died, it was his last published work of any magnitude, not having appeared till after his death, and then in a magazine. It seems that he expressed a wish that it should appear as an illustrated book, and his wishes have been piously complied with. It is, indeed, well suited for the purpose. Story there is none, the dramatic form of the piece giving, in effect, nothing but an unconnected series of tableaux, in which the hero is the central figure, with other more or less well-known persons—Pope Julius, Titian, Vasari, Sebastian del Piombo, Vittoria Colonna, Benvenuto Cellini, and others—grouping themselves round him from time to time. The execution can hardly be said to redeem it from a poetical point of view. The verse is often,

as was to be expected from its author, fluent and scholarly, but it is sometimes stiffer than in his best days, and sometimes even prosaic in expression. It is impossible, for instance, to think that it was worth while to bring Titian and Michael Angelo together in order that the latter, at the end of the interview, might remark:—

If the Venetian painters knew  
But half as much of drawing as of colour,  
They would indeed work miracles in art  
And the world see what it has never seen.

In comparison with this the two heroic lines in which Touchstone deduced conclusions from the fact that it was ten o'clock become really, and without reference to context or burlesque intention, quite lofty poetry. But there is, of course, much better work in the piece than this, though little, perhaps, that might not have appeared with more advantage in a series of imaginary conversations in prose. The multitude of interesting things and persons introduced give ample opportunity for illustrations, which have been supplied by a band of American artists. They naturally vary in merit, and it is perhaps a drawback that in the set pieces the artists have too often neglected the authentic portraits of their figures which appear elsewhere. Thus the sketch of 'Vittoria Colonna and Julia Gonzaga on the Terrace,' which Mr. Shirlaw has given, presents in neither face the remotest resemblance to the contemporary portraits given elsewhere. Those latter, with other reproductions of the same kind, are perhaps most interesting. But the original illustrations deserve to be well spoken of as a whole. Mr. Ross Turner's 'Venice at Night' is a little tricky, but decidedly striking, and the 'Sketch of Michael Angelo and the Monk looking over the Vale of Clitumnus,' signed F. D. Millet, is excellent. Best of all, perhaps, are Mr. S. L. Smith's half-titles, headpieces and tailpieces, which are extremely effective and excellently in keeping with the subject and period. The whole will make a very handsome gift-book.

The worst part of Messrs. Cassell & Co.'s illustrated edition of *Choice Poems from H. W. Longfellow* is the feeble portrait of the author which serves as a frontispiece to a neatly printed and prettily bound gift book of the better class. All the other cuts are very superior to the portrait; like it, they are from paintings by Mr. E. W. Longfellow; they consist of landscapes and architectural pieces, with a few designs of figure subjects. Where the circumstances permitted, the manner of engraving affected by engravers in the United States has been employed. It has its charms and many advantages, including among the latter the fact that the mechanical technique itself goes far towards fascinating the uncritical observer. Apart from this, the little cuts are distinguished by their aptitude as illustrations of the facile and elegant verses to which they refer. Among instances of unusual prettiness are the landscapes accompanying 'Songo River,' 'Amalfi,' 'It is not always May,' and 'Mad River.'

#### MAGAZINES AND SERIALS.

*The Magazine of Art*, Vol. IV. (Cassell & Co.), is an improvement on former issues, and although we still think the papers too short, and most of them a trifle superficial, these defects are not irremediable. Many of the subjects are capably chosen; among them is that of Mr. Aaron Watson's series, 'The Lower Thames.' This is, like most of the articles, unduly short. For example, the author starts from Putney, while he ought to have started from Chiswick, so as to have included Miss Pinkerton's "establishment" on the Mall there, to say nothing of Hogarth, Sharp, De Loutherbourg (on the Terrace at Hammersmith), and A. Murphy; Turner at West End, a little lower down; Katharine of Braganza on the Upper Mall; Weltje (the epicurean cook), the ghost of Beavor Lane, Bubb Doddington, Sir N. Crispe, and Queen Caroline, singers and dancers at Thames Bank, prelates

at Fulham, knights and lords at Putney. As it is, Mr. Watson starts from Putney, and, although he gives the old and questionable story of Turner as "Puggy Booth" on Cheyne Walk, he actually includes Rossetti's house in a neat woodcut and does not say who lived there so long; and, while speaking of Maclise, makes it appear that this artist lived, like Carlyle, "opposite a high brick wall" in Cheyne Row. Maclise lived on Cheyne Walk, opposite the open river, when the Embankment was not. Among the ablest writers in the magazine are Mr. Austin Dobson (on Hogarth) Mr. R. L. Stevenson, Mr. S. Colvin (on a variety of themes), Mr. B. Champneys (on St. Paul's and organ-cases), and Miss J. E. Harrison (on a Phœnician bowl). Apart from these articles the charm of the magazine is in a certain proportion of the illustrations, not a few of which are really good in subject and in art.

*Art and Letters*, Vol. II. (Remington & Co.), is remarkable for its illustrations, most of which come from the pages of *L'Art*, but have lost nothing in being transferred. It would be difficult to surpass the excellence of many of these prints, harder to surpass them among book illustrations. There are several indifferent cuts, there are a few bad ones. The essays are not inferior to those of the first volume of 'Art and Letters,' which as a light magazine does not need much improvement.

*The Year's Art, 1884* (Sampson Low & Co.), is rightly styled a concise epitome of all matters relating to the arts of painting, sculpture, and architecture that have occurred during the year 1883. It is replete with information concerning the prospective doings of 1884, and for those who have to do with the art and artists it is indispensable. Mr. M. Huish and Mr. D. C. Thomson have compiled it with care. In place of the complete list of members of the Royal Academy, on account of which everybody must needs preserve the volume for 1883, we have now a list of members of the Scottish Academy. We should have preferred a list of members of the Society of Painters in Water Colours. The artist's calendar has been considerably enlarged, and would bear still more entries. The notices of artistic bodies, exhibitions, and museums all over the three kingdoms is only not quite complete in omitting reference to the Roscoe Gallery of Pictures at Liverpool. An important addition is a number of vignettes of pictures exhibited during the year, reduced from the 'Notes' of Mr. H. Blackburn. These things are pretty, but they have added to the cost of the book. The accounts of art schools, teaching societies, and architecture; of clubs, art unions, art charities, art sales; of the publication of engravings and books on art, copyright in works of art, and legal decisions affecting artists (including a compact digest of the Belt case up to its penultimate stage); an obituary; and, above all, a copious directory of artists (which will bear revising), form a mass of valuable details.

*L'Art*. Tome XXXIV. de la Collection. (Librairie de L'Art.)—Among the more serious essays which give character and strength to the pages of this volume is that entitled 'L'Art Byzantin et son Influence sur l'Occident,' by Herr A. Springer. Another good paper is that in which Heer Hymans sets forth the true but much confused relationships to each other of 'Les Pourbus.' There is good reading and criticism in M. L. Gauchez's account of that curious picture many readers saw at Paris in the Alsace-Lorraine Exhibition (No. 564), which represents the Grand Bâtard de Bourgogne and a bishop, painter unknown, a jewel all Frenchmen must regret to know has passed from the collection of the Comte de la Béraudière to the Museum at Berlin. *L'Art* before us contains a splendid woodcut of the picture. Most of the more important etchings in this volume have been noticed by us under

'New Prints. St. Raymond? St. Elizabeth? another capital of Orange at Amsterdam

THE INSTITUTION

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Mr. Wyll bably a stud last Academ smoke and nation fails noble soluti borough in warmth of dingy lighte of "old gold vade the su weird splen be called y Pandemoni comes next by broad, tone and t in Poppies gloomy Po masterpiece than pleas (?) by Mr artificial il spite of its a great de it hangs a Valley of th fills the w lated into because th more carel The Ripp Bréanaki g as it exten and carefu Miss Ev Children of the works weak, affe



"New Prints." An admirable exception is M. St. Raymond's brilliant rendering of Murillo's 'St. Elizabeth,' in the Academy at Madrid; another capital exception is M. L. Lucas's 'William of Orange and Mary Stuart,' in the gallery at Amsterdam, by Van Dyck.

THE INSTITUTE OF PAINTERS IN OIL COLOURS.

THERE are many excellent pictures on the walls of the well-lighted rooms which last summer were crowded with water-colour drawings; but, great as are their merits, they are lost among "acres of canvas paved with paint," and dull reminiscences of incomplete or hasty studies by men who are either past their prime or quite unfitted to appeal to public opinion. The opening of an exhibition thus loaded with crudities is to be regretted, because we have already more than one show of bad paintings, while had stricter censorship been exercised, and not more than one-third of the works admitted, the public would not have to hunt for the good pictures in a wilderness of rubbish. The fatigue is unnecessary, because of the eight hundred and one works not more than eighty deserve examination, while only half that number demand detailed critical notice. The managers, no doubt, know this as well as we. On another occasion let us hope the good works will be hung in one room, outside of which those who care may venture at their peril.

The contributors whose works demand notice are, without exception, already known to fame in either oil or water colours. Mr. H. Moore, for instance, is at his very best; Mr. Alma Tadema shows a charming small picture we have already described; Mr. W. Crane contributes his best works; Heer van Haanen has a head most vigorously painted; Mr. Fullerylove repeats in oil drawings of Versailles we have admired elsewhere. Mr. Halswelle contributes a large and brilliant, if somewhat painty view of the Thames; Mr. W. L. Wyllie's is a powerful illustration of the grimy Pool in lurid light; Mr. Woolner has a marble bust of fine execution. The other noteworthy examples are mentioned in the following summary.

Mr. Wyllie's *Black Diamonds* (No. 4) is probably a study made for his large picture at the last Academy. Black lighters are shrouded in smoke and dirty air, to which a brilliant illumination fails to impart cheerfulness. It is a noble solution of the so-called problem of Gainsborough in embodying intense richness and warmth of colour in the cold local tints of the dingy lighters and their shining cargo. Tones of "old gold," tawny, russet, grey, and olive pervade the surface of the river, which reflects the weird splendours of the sky—if sky that can be called which would make a fit canopy for Pandemonium.—M. Fantin, whose *Roses* (6) comes next to notice, sustains his reputation by broad, sober, and sumptuous harmonies of tone and tint. There is quite as much merit in *Poppies* (12), the companion picture, and the gloomy *Portrait of the Artist* (415), which is a masterpiece of grey tones and more powerful than pleasing.—*Waves breaking by Moonlight* (7), by Mr. A. Severn, is a large, somewhat artificial illustration of the sea in twilight. In spite of its mannerisms and pretences there is a great deal of swing in its movement.—Near it hangs a pathetic landscape, Mr. E. Parton's *Valley of the Derwent* (24), where veiled daylight fills the wide channel, and is admirably translated into paint. We say "paint" advisedly, because the picture is too painty. It deserved more careful handling and purer colouring.—*The Rippling Summer Sea* (26) of M. G. de Bréanaki gives with felicity bright grey daylight as it extends over a plane of well-drawn, solid, and carefully modelled water.

Miss Evelyn Pickering's *Sleep and Death, the Children of Night* (27), reminds us unhappily of the works of the late Mr. Bouvier, and is a weak, affected imitation of Mr. Stanhope. Its

sentimentality is derived from Mr. E. Burne Jones's least admirable pictures. The allegorical figures are awkwardly posed, the arms and legs being at confused angles; the figures would creak if they moved at all, but, seeing how flat are their contours and how flabby their muscles, there is no fear of that.—The mood of invention which Miss Pickering tries to illustrate is much more happily developed in Mr. Walter Crane's charming picture (58), showing how

Beauty sat bathing by a spring,  
Where fairest shades did hide her.

The graceful figure is carefully drawn and modelled with solidity. The carnations are bright and pure, yet slightly deficient in greyness, and not improved by excess of dryness and some hardness in the contours. On the other hand, the whole work is brilliant and clear, and the contrasted warm and cool lights on the figure have been delineated with exemplary skill, leaving the flesh as solid as it can be. The sentiment of the design is elegant and choice. In a *London Garden* (38), by the same artist, shows a little girl standing on a garden-path near some gigantic sunflowers and hollyhocks, the bigness of which unfortunately dwarfs the child, whose attitude is not good, while her action is not easily understood. So opaque is the colouring and so dry are the textures of this picture that it seems lightless and lifeless. The flowers are marvels of draughtsmanship, but in handling they are harsh and lustreless. Mr. Crane's No. 102,

The maiden spring upon the plain,

comprises a noble passage in landscape.—*Poplars* (59) in a row, vanishing into the picture, by Mrs. E. Williams, has a stateliness which attests the lady's taste, while the bright painting proves her technical skill.—The animal drawing of Mr. O. Weber is illustrated to perfection in his large picture called *A Chat on the Road Home* (70). The attitudes are given with rare animation, anatomical knowledge, and deep feeling for character. As a picture of daylight this only lacks some warmth and brightness on the verdure by the roadside. All the figures are first rate. *A Farmyard* (632) is another fine instance of skilled draughtsmanship.—A solid and bright piece of nature is Mr. C. P. Knight's *The Heights above St. David's Head* (73).—The subject of *Her Last Moorings* (34) is hackneyed, but it is painted with breadth, force, and richness of tone and colour, and good chiaroscuro. It is by Mr. C. E. Johnson, who ought to seek new motives.—As an improved outcome of the Impressionists' practice Mr. A. Hacker's large work *The Mother* (91) is interesting. The simplicity of the elementary principles here illustrated is well shown by the effective chiaroscuro and masses of grey shadows cleverly disposed. The design and treatment harmonize in rendering the pathos of the subject.

Apart from an impudent travesty of Gainsborough, few things will vex the visitor so much as the number of pictures which, no doubt honestly enough, imitate the technical methods of M. Jules Breton and M. Bastien-Lepage. Of these the *Day Dreams* (161) of Mr. G. Clausen, a capable painter who ought to know better, is the most faithful and the most daring. Within arm's reach of it are half a dozen examples of similar loyalty to a model. In the Central Gallery is a whole group of the same kind.—Mrs. Alma Tadema's *Bible Lesson* (196) has a capital subject. As a study of colour it is very instructive. The visitor should notice the pale buff matting on the floor, the wan dead-leaf satin skirt of the pupil, the teacher's black mantle, and the light which glows over all the picture. The keeping, breadth of effect, softness, and simplicity show the results of first-rate teaching on a capable pupil.—Another good figure picture hangs near the last in Mr. J. Clark's "There never was such a baby" (198). The expression of the elder sister is very sweet, the actions are genuine, the baby is well drawn. Although somewhat looser

than before, the artist's touch is less laboured than usual.

*Ortensia* (255) is the head of a Capuan model painted and drawn with energy and tact by Mr. W. Maclaren.—No example of this class in the whole gallery surpasses the *Study of a Head* (272), by Heer van Haanen, a bold, accomplished, masculine study of a girl's head in a large black hat. As an exercise of extraordinary powers it has extraordinary interest. Its searching, frank, yet unerring skill puts to shame a dozen larger canvases that are loaded with pretences designed to impress the ignorant.—A careful, rich, but mannered piece of work, deficient in spontaneity and artificial to the core, is the *Waiting* (304) of Mr. J. D. Linton, a lady in a medieval costume, probably intended for the Laureate's Elaine, in grey, holding a helmet and leaning on a shield. The figure has the charms of grace and rich colouring, but the head is too small, its expression babyish rather than beautiful.—A clever and brilliant but insincere picture is Mr. R. W. Macbeth's *Dog Days* (329). Even as a sketch it is unsatisfactory because no part of it is learnedly wrought; notice the want of knowledge shown in the drawing of the draperies.—We do not recognize anything like his best work in Mr. Arthur Hughes's *Lesson of Patience* (369). The painting is thin and flat, the handling is not searching, and although there is pathos in the faces, that of the lady is flushed beyond nature. The colouring of blue, golden-fawn, and dark brown is, although mannered, charming. Very pretty indeed, but somewhat weak, is the same artist's *Dangerous Path* (371).—Great cleverness, a hackneyed motive, and a melodramatic design mark Mr. S. Lucas's *Suspicious Guest at the Mermaid* (389). It embodies a capital *raison d'être* in the painting of an old fireplace.—No. 378 is by Mr. G. G. Kilburne and called *Bed-time*, because it shows a lady and child near a Louis XIII. fireplace of sculptured marble and tarsia patterns in colours. Pictures and oak panelling cover the walls. The figures are a little awkward and weak in design, but the whole is beautiful in its keeping, tone, and harmonies of colouring.—*East and West* (441) is by Mr. J. E. Hodgson. This is a capital example as to character, cleaner in colouring, and less affected than usual by the artist's characteristic blunt touch, which formerly ruined his flesh-painting and marred the brightness of his pictures.

The *Well-known Footsteps* (446) of Mr. Alma Tadema is the best figure picture on these walls. We have already described it. The action of the man is not easily understood. This is the sole shortcoming of a gem of art in which colour, tone, energetic expression, and spontaneous design combine to form a noteworthy whole of rare beauty. The imitation of the marble, draperies, ornaments, and illumination of all kinds "goes as said" in this masterpiece, but it is unusually deep-toned and powerful in light and shade. The lady's black hair, her stately robe, and huge necklace of dark amber beads, her golden-brown carnations, and the frank movements of her body are completely charming.—Mr. H. Woods's *Steps of the Rialto* (447) shows in its many figures his dainty, neat touch, bright colouring, and solid skill.—A charming figure of a damsel, called *Mia* (445), seated spinning between an ancient fireplace and a window, is by Mr. W. H. Jobbins, whose name is new to us. The style is quite like that of an old master. We hope to have a long acquaintance with his art.—Mr. R. Caldecott's *Fox Hunting* (455) is worthy of his intention and his hands. We can hardly say more.

Mr. Pettie's *Sweet Seventeen* (474) is an excessively clever and meretricious echo of Mr. Millais.—We group with it the smooth, somewhat inane *Klea* (611), by Mr. E. Long, a damsel bearing a vase in badly drawn arms.—Mr. H. Carter's *Study of a damsel's head* (485) has a broad Hals-like touch and

much of that master's vigorous expressiveness, but clearer shadows of the flesh. She has pale brown hair under a black hood or cap. The whole is in a Rembrandtish effect, and is distinguished by valuable technical qualities. — A roughly painted picture, which refers rather too closely to certain exercises of M. J. Tissot, and evinces a fine sense of the harmonies of white, and light and shade, and solid and semi-lucid forms, is Mr. F. D. Millet's figure (508) of a lady in white seated in the window seat of an old house, white muslin curtains being behind the figure. — *A Breton Kitchen* (606), by Mr. J. Pratt, is rich in tone and full of colour: a capital technical exercise. — The same may be said for the somewhat dingy, but pathetic *Old Home* (387), a deserted house and garden, where a figure crouches among the weeds, by Mr. T. Hill, and for *The Old Château* (624), by M. G. F. Mums, which is a good study of brick buildings in an ancient orchard.

*A Bather* (605), a landscape with a figure, is by Mr. E. Barclay. The flesh of the girl who is going to bathe has been charmingly modelled; the carnations are not only pure and bright in themselves, but justly harmonized with the daylight: an admirable picture in most respects. — Among the military pictures here no one will overlook Mr. R. C. Woodville's illustration of the Egyptian war, called *In the Nick of Time* (672). Mr. Woodville is an exceptionally energetic and able delineator of such subjects, and a better artist than most of his rivals. — *The Sleeping Beauty in the Wood* (706) is a subject which did not deserve to be so well painted as in Mr. F. Barnard's picture. Mr. Barnard could handle less vulgar themes with success. — Mr. Burr's *Home Shadows* (760) has the pathos of its subject, a young mother watching, with dread of sorrow to come, the looks of a sick child who lies upon her lap. Though slight to flimsiness, this picture does not lack breadth and telling contrasts of light and shade. — *Resting* (782), a Thames-side subject, with boaters loitering at the bank in sunlight, by Mr. F. Dicey, is one of the most acceptable and graceful of a very popular class.

Turning now to the landscapes, we may strongly recommend Mr. H. Moore's *Summer-time, Coast of Cornwall* (650). The azure of the firmament and the indigo of the sea are local tints intensely varied, because, being illuminated with golden lines, they act and react upon one another. *Off Cherbourg* (269), a picture of a less tranquil subject, can boast of brilliant colouring and great vigour of design, while it is almost equal to the last in warmth and force of tone. It is roughly handled, not pretentiously painted.

Besides the above we may call special attention to the following pictures in the order of the catalogue. Mr. MacWhirter's *Lake and Town of Lucerne* (200) has a well-graded atmosphere and capital colouring: a first-rate sketch with a good motive. — Mr. Fulleylove repeats with force, admirable skill, and a just appreciation of the charms of his subjects, his studies in water colour from Versailles; see *Antinoïs* (334) and *Versailles* (309). *The Mirror* (358) gives, with delightful wealth of tone, lustre, and local colour in the broadest manner, a sumptuous ancient room with mirrors, tapestries, and pictures on the walls. — *A Decorative Panel: Spring* (423), by Mr. A. G. Bell, gives almond trees in blossom, sunny-blue air, and somewhat raw verdure. — *A Crabber's Hole* (478) is Mr. C. N. Hemy's coarse version of Clovelly harbour. It is painfully like, and yet unlike, Mr. Hook's picture of the same place. — Mr. M. Hale's figures show him imitating unsuccessfully Messrs. Tadema and A. Moore. Here the "middle path" is not the safest. — Mr. B. Rivière's *Treasure Trove* (503), a short-tempered terrier carrying off spoil under the noses of his hungry, yet hesitating companions, is full of canine character and humour. — *Spring* (512), a vista of a sunny wood, by Mr. E. Bale; *Pets*

of our Alley, Clovelly (525), by Mr. J. White, and his *Inn Door* (561), a warm sunny afternoon, are beautiful studies in white and glowing colours. — *The Granite Pier, Honfleur* (673), by Mr. A. G. Bell (see before), is an admirable study of sunlight on a road of blinding white under a brilliant blue sky, and a bold, fine study of light. — Mr. K. Halswelle's *Opening Day* (678) reproduces, with exceptional splendour, fullness of dawn over the Thames, dark meadows and rushes, and trees. It is a powerful picture, despite an excess of paint in certain parts, and acceptable in its abundance of local truth. — Mr. C. Hunter's *Haven from the North Sea* (692) is coarse and crude, and the observation of nature is superficial.

## SALES.

MESSRS. T. CHAPMAN & SON, of Edinburgh, sold on the 4th and 5th inst. the following coins, from the cabinets of Mr. D. Hendry and other collectors: — Alexander III. farthing, 10l. 10s. James I. groat, Stirling, 13l. James II. groat, Stirling, 11l. Mary portrait testoon, 12l. 10s. James II. St. Andrew, 13l. 13s.; half St. Andrew, 32l. 11s. James IV. St. Andrew, 33l. 12s. James V. two thirds bonnet piece, 10l. 10s.; one-third bonnet piece, 12l. Mary twenty-shilling piece, 17l. 17s.; half-royal, 14l. 10s.; portrait half-testoon, 16l. 10s. James VI. twenty-pound piece, 31l.; forty-shilling piece, 29l. 8s.

The same auctioneers sold on the 14th and 15th inst. the following, the property of Mr. A. Johnstone: — Drawings: J. Israëls, *Stirring the Embers*, 44l. 2s. H. Herkomer, *The First Dawn of Genius*, 46l. 4s. H. Tenkate, *The Enlistment*, 46l. 5s. Pictures: R. Tonge, *Looking towards England from the Welsh Mountains*, 85l. 1s. Daubigny, *Ile des Veaux*, 336l. S. Jacobsen, *Winter in the Forest*, 105l. N. T. van Starckenborgh, *The Tobacco Harvest*, 89l. 5s. T. Gerard, *Summer, a landscape and figures*, 81l. 18s. J. Geertz, *"His whole Fortune,"* 120l. 15s. C. S. Kennedy, *Olivia and Viola*, 91l. 7s. E. Nicol, *"I'm no' Myself at a', Hinnie!"* 120l. 15s. Bedini, *The Music Lesson*, 113l. 8s. R. Sorbi, *The Decameron, a Musical Party*, 147l. J. W. Waterhouse, *After the Dance*, 189l.; *Miranda*, 121l. 16s.; *The Sick Child in the Temple of Esculapius*, 215l. 5s. L. Paolo Delleani, *The Arrival of Levantine Merchantmen at Venice in the Sixteenth Century*, 115l. 10s. H. Schlesinger, *The Dovecot*, 304l. F. Roybet, *The Messenger, Interior of the Sieged Castle of a Seigneur of Louis XIII.*, 246l. 15s. Bartolommeo Giciliano, *"La Siccità,"* illustrating the periodical drought in Lombardy, 98l. 14s.

## FINE-ART Gossip.

THE Winter Exhibition of the Royal Academy will be opened to the public on the 7th prox. It is likely to prove at least as attractive as any of its forerunners. Among its most remarkable contents are three fine Dutch pictures contributed by her Majesty. Lord Lansdowne has lent pictures of great value from Bowood and Lansdowne House, including a Murillo, Sir Joshua Reynolds's *'St. Cecilia,'* Callcott's *'The Pool,'* and a *'Portrait'* by F. Bol. Baron Ferdinand de Rothschild has lent *'Mrs. Jordan,'* which is one of the best of Romney's portraits; *'Col. St. Leger,'* by Reynolds; the King (George III.), by Gainsborough; and a full-length portrait of a lady by the same artist. Mr. F. Leyland has lent the noble portrait of a Corregidor of Madrid, which we described in No. LXXII. of *"The Private Collections of England."* In the same paper are accounts of Rembrandt's *'Portrait of Young Six,'* a Tintoretto, and a Giorgione, which Mr. Leyland has also lent. One of the most interesting pictures to be shown at Burlington Gardens will be Mr. Drury Lowe's *'Portrait of Sigismondo Malatesta'* (with features which are

recognizable in the well-known medal), by Piero della Francesca. Mr. Butler has lent early Italian pictures of value. Lady Ashburnham besides other examples, has lent Van Dyck's portraits of Charles I. and Henrietta Maria. Mr. William Graham's early Italian pictures have been laid under contribution; likewise the collections of various kinds belonging to Lord Egerton of Tatton and Lord Sheffield, who has furnished paintings by Sir Joshua and James Ward. A work by the last-named artist from Sheffield Park will astonish many whose knowledge of his powers is not exhaustive. The Earl of Jersey has lent from Osterley Park his magnificent ceiling by Rubens, representing the apotheosis of a prince, a work similar in its subject to the great *plafond* at Whitehall, and a piece of stupendous power, extreme brilliancy and lucidity, in excellent preservation, and scarcely, if at all, the worse for retouching. Lord Verulam has lent a large family group by Reynolds, and Lord De Tabley his *'Fall of Phaeton'* by James Ward. Lord Normanton has lent Dutch pictures by Vander Neer, Cuyp, Teniers, and Van de Velde. Lord Castleton's Baroccos are at Burlington House, with his two Canalettos. The Dublin National Gallery has parted with some pictures for the nonce. Among the gathering of selected works by P. F. Poole are his *'Job and the Messengers,'* *'The Ordeal by Water,'* *'The Lion in the Path,'* *'Solomon's Eagle,'* and *'Glaucus and Ione.'*

We hear from Paris, with a pleasure that all readers will share, that the improvement in the health of Mlle. Rosa Bonheur causes her friends to be hopeful of better things. She wrote as follows to the representative of a contemporary "Paris, Dec. 11, 1883. Sir,—You have been so kind as to call upon my sister to inquire after my health. I am very sensible of your goodness, happy to be able to thank you, and inform you that I am in a fair way of convalescence. Accept, sir," &c.

THE private view of the Grosvenor Exhibition, which comprises additions of great interest to the list we gave on the 8th inst., is appointed for Friday next, the 28th inst. The public will be admitted on the following Monday.

We have already spoken of the exhibition of the works of Mr. S. Cousins in the rooms of the Fine-Art Society. Among the most interesting is a group of photographs from drawings made by the engraver in December, 1814, when he was thirteen years of age, and when his master, S. W. Reynolds, took him to visit the Earl of Ashburnham in order that he might draw the likenesses of that nobleman's family. Nine gems of draughtsmanship attest the artist's skill. He delineated these faces with something like the grace of Edridge and precision hardly inferior to Ingres's. Among them are two heads of the Earl of Ashburnham, one of his countess, one of Bertram, then Lord St. Asaph, another of one of his brothers, one of Lady Georgiana Ashburnham, and one of her sister, who survives as Lady Jane Swinburne. In this lady's possession the sketches remained, unknown to outsiders, until she lately addressed the artist, and reminded him of his visit to her father's house when she was a child some years younger than he, and she played at shuttlecock with him at Ashburnham Place. Thus recognized, the beautiful likenesses have been photographed for sale. In the same collection is a remarkable portrait of a builder employed at Ashburnham in 1814, the drawing of whose face is an example for modern draughtsmen, while his expression is a study in humour of the most genial, animated, and amusing kind. His handsome features, astute, authoritative, and kindly even in their dogmatism, are enclosed by a gracefully curling wig and surmounted by a quaint *toupee*. The vivacity and prettiness of the children's heads are charming. Another work of this kind is a likeness of the boy artist in a high-collared coat, with hair



on his forehead, while he looks at us with the vivacity of a happy boy and a serious sort of epiglerie.

The great tower of Norwich Cathedral is in a state which is causing anxiety to its guardians. The wall of the tower near the top is weakened by the introduction of a passage and open arcade, and the weight of the spire above is causing settlements in that part. It is to be hoped that the mischief will be taken from the fate of Peterborough, and that the mischief will be stopped before it increases so as to be beyond cure.

The collection which the late Mr. Newsham has bequeathed to the town of Preston contains twenty drawings by W. Hunt, and pictures by Linnell, Etty, Leslie, Creswick, Egg, Müller, Macleise, Poole, Hook, and David Cox.

Mr. QUARITCH proposes to publish 'The Old Stone Crosses of the Vale of Clwyd and Neighbouring Parishes,' together with some account of the ancient manners and customs and legendary lore connected with the churches, by the Rev. Elias Owen, M.A., Rector of Efenectyd, and Diocesan Inspector of Schools. The crosses, sketched by the writer, are carefully described, and in the course of his journeys through the Vale and the neighbouring parishes he has gathered together stories of curious bygone customs, some of which were witnessed by the narrators, and of ecclesiastical usages which have long passed away.

The death is announced of Mr. William Gosling, a landscape and figure painter. He was born in 1824, and did not begin painting as a profession till the age of twenty-six. He was elected a member of the Society of British Artists in 1852, and has exhibited at the gallery of that society and at the Academy since that time. He died on the 6th inst. at Wargrave, Henley-on-Thames (where he had lived for the last twenty-eight years), quite suddenly, through rupturing an artery of the heart.

We regret to have to announce the death, after a short illness, on the 14th inst., of Mr. Francis Lambe Price, late secretary to the Arundel Society, and also to the Artists' General Benevolent Institution.

THE Bewick Club, an association of artists and amateurs recently formed at Newcastle-upon-Tyne, is going to open a fine-art exhibition in January next, to which English painters in general have been invited to contribute.

We have the authority of Mr. Henry Doyle for contradicting the statement which, with the usual reserve, we repeated last week, that his brother, the late R. Doyle, was in the receipt of a pension from *Punch*. He was, we may here add, a pupil of his father only.

M. ULYSSE BUTIN, a French artist of conspicuous ability, who was born in 1838 at St. Quentin, died on the 9th inst. of disease of the liver. He was a pupil of Picot in the École des Beaux-Arts. He came of a poor family, and began life as a designer in a "fabrique des mouselines" in his native town, where he obtained a prize of three hundred francs which took him to Paris, where he worked as a designer of curtains. Turning to art proper, he sent to the Salon of 1871 a picture styled 'Un Bouffon,' which attracted a good deal of notice. His 'L'Attente' procured for him a third-class medal in 1875. In following years he exhibited at the Salons pictures we have more than once admired, including 'Le Cabestan,' 'Pêcheuse,' 'Départ pour la Pêche,' 'L'Enterrement à Villerville,' 'La Femme du Pêcheur,' 'Ex-Voto,' 'Homme à l'Ancre,' and 'Mise à l'Eau.' In 1878 he had a second class medal. 'L'Enterrement à Villerville' is in the Luxembourg. He was made a Knight of the Legion of Honour in 1881. For twelve years he officiated as professor of drawing in the Ecoles de la Ville de Paris.

In face of the indifferent pecuniary success which attended the Salon Triennial, the Minister of Public Instruction inquired of the Conseil

Supérieur des Beaux-Arts whether it would be worth while to repeat the exhibition, and, if so, whether an interval of six, five, four, or three years would be preferable. The replies were in favour of continuing the Salon as now constituted, and triennially, the next exhibition to be opened at the Palais des Champs Élysées on May 1st, 1886, that being the most favourable season. We presume, therefore, that the annual and the triennial Salons will occur simultaneously in the Palais.

## MUSIC

### THE WEEK.

CRYSTAL PALACE.—Saturday Concert.  
ST. JAMES'S HALL.—M. de Pachmann's Recitals.

LAST Saturday's concert at the Crystal Palace brought forward an interesting novelty in the Concerto in F minor, for piano and orchestra, by Auguste Dupont. Though almost unknown in this country, the composer enjoys a great reputation in Belgium (his native land) and France. He is a professor at the Brussels Conservatoire, and Fétis, in his 'Dictionary of Musicians,' gives a list of his works, which fills nearly a column. They are all instrumental, and are mostly for the piano, with and without accompaniment, though the catalogue includes one quartet for strings. So far as can be judged from one hearing of a single work, M. Dupont appears to belong to the modern, progressive school. There is considerable individuality in his style, and his concerto is commendably free from reminiscences. The first *allegro* is constructed on interesting themes, but it contains so much material that it is difficult to follow all its developments. Greater unity of effect would have been produced if fewer subjects had been introduced; as it is, this portion of the work is more like a fantasia for piano and orchestra than a concerto in the usual sense of that word. The subjects of the *adagio* are charming, but the movement is somewhat too much developed in proportion to its contents. The *finale* is, from an artistic point of view, the most satisfactory part of the work. Its themes are bright and piquant, and their treatment is logical and clear. The orchestration of the whole concerto is masterly, and some of the combinations, especially in the slow movement, are, if our memory serves us aright, quite new. The exacting solo part was most artistically played by Madame Frickenhau, an excellent pianist, who is always heard with pleasure; and the impression produced by the work upon the rather scanty audience was distinctly favourable. The orchestral works on Saturday were Haydn's charming Symphony in D (No. 2 of the Salomon series), which had not been given at these concerts for seven years, and which was played to perfection; Beethoven's overture to 'Leonora' (No. 3); and Mr. J. F. Barnett's two pleasing little sketches, 'The Ebbing Tide' and 'Elfland.' The vocalists were Miss Thudichum and Herr Georg Ritter, the talented young lady especially distinguishing herself by her rendering of the great *scena* from the 'Freischütz.' The concerts are now suspended for Christmas, and will be resumed on February 16th.

The second of M. de Pachmann's piano-forte recitals took place on Wednesday afternoon in presence of an immense audience, which filled every division of St.

James's Hall. There can be no question of the very high estimation in which the Russian pianist is now held by the public, his name being second only to Rubinstein's in point of attractiveness. There is little need to regret this, as a performer who excels in one branch of his art, even though he fail in others, is in some respects preferable to one who never rises above mediocrity and offers no scope for criticism or reflection. The discriminating listener must have found room for grave censure and high praise in M. de Pachmann's performances on Wednesday. As usual, it was in works by the classical masters that he failed to give satisfaction. His rendering of Beethoven's Sonata in C sharp minor and Mozart's Rondo in A minor was tricky and affected, and a portion of the latter piece was omitted, more probably from loss of memory than from design. Three numbers of Schumann's 'Kreisleriana' and a Novellette were far more satisfactory, and perfection was attained in various selections of Chopin, Henselt's 'Wiegenlied,' and the first movement of Liszt's 'Bénédiction de Dieu.' A Valse de Concert, by a composer named Lamberg, proved to be a piece of no intrinsic value.

### Musical Gossip.

THE works performed at last Saturday's Popular Concert were Beethoven's Quartet in C, Op. 59, No. 3; Schubert's Trio in E flat, Op. 99; and pianoforte pieces by Schumann. Miss Zimmermann was the pianist, and Mr. Lloyd the vocalist. On Monday M. de Pachmann played Schumann's Sonata in G minor, Op. 22; and as last week we had occasion to comment adversely on his rendering of another work of this composer, it is fair to say that his interpretation of the sonata was, on the whole, very praiseworthy. For the inevitable encore he gave Moscheles's Etude in C. The concerted works at this concert were Schubert's Quartet in A minor, Op. 29, in which Madame Néruda is heard to the utmost advantage as a leader, and Beethoven's String Trio in C minor, Op. 9, No. 3. Mr. Santley sang Gounod's 'Noël' and Lieder by Schumann. To-day the ante-Christmas season will end, the programme as announced including Beethoven's Septet, Mendelssohn's Fragments of a Quartet in A, Schumann's 'Carnaval,' and Leclair's Sarabande and Tambourin for violin. M. de Pachmann was to be the pianist and Miss Santley the vocalist.

THE Sacred Harmonic Society's annual performance of the 'Messiah' took place on Wednesday evening at St. James's Hall. The soloists were Miss Anna Williams, Madame Enriquez, Mr. Harper Kearton, and Mr. F. King—not a very strong list of names, although the result gave no cause for dissatisfaction. The chorus did its work well, but the orchestra was coarse, and the general performance suffered owing to the proposterous speed at which many of the movements were taken. As extreme examples we may mention the choruses "All we like sheep" and "He trusted in God."

MADAME ALBANI and Mr. Sims Reeves gave a miscellaneous concert of sacred, operatic, and ballad music at St. James's Hall last Saturday evening. The other artists who appeared were M. de Pachmann, Mr. Carrodus, Madame Sterling, Mr. Barrington Foote, and the Anemoic Union.

At the last of Mr. Dannreuther's Musical Evenings, on last Thursday week, the programme included a Sonata in A, for piano and violin, by H. von Herzogenberg; Mr. Hubert Parry's Piano-forte Quartet in A flat; and Rheinberger's Piano-forte Quartet in E flat.

On the same evening, at the Steinway Hall, a concert was given by the students of Madame Sainton-Dolby's Vocal Academy for Ladies. The pupils who appeared were Misses F. Moody, Hilda Coward (former student), and Tenna D'Arbours, *soprani*, and Misses Florence New, Amy Foster, Mary Willis, and Scott, *contralti*. The part music included Schubert's fine chorus "Gott in der Natur."

Mr. WILHELM GANZ gave a *matinée musicale* at his residence, Harley Street, on Wednesday afternoon, the programme being carried out by the pupils of his academy of music.

The students of the Kensington School of Music gave a concert on Thursday evening, under the direction of the principal, Mr. William Buels.

The death is announced of Dr. C. W. Corfe, the organist of Christ Church, Oxford. He came of a musical stock, both his father and his grandfather having been organists of Salisbury Cathedral.

FROM Philadelphia comes news of the death of Mr. Henry Corri, a bass singer, known to the English public principally as a member of the Pyne and Harrison Opera Company.

## DRAMA

COURT THEATRE, SLOANE SQUARE.—Lessee and Managers, Mr. John Clayton and Mr. Arthur Cecil.—EVERY EVENING, at 8, 'THE MILLIONAIRE,' by G. W. Godfrey; Mrs. John Wood, Mrs. Beerbohm-Tee, Miss H. Lindley, Miss Cowie, and Miss Marion Terry; Mr. Arthur Cecil, Mr. Mackintosh, Mr. Charles Sugden, and Mr. John Clayton. Box-office hours, 11 till 5. No fees. Doors open at 7.40.—TENTH MORNING PERFORMANCE OF 'THE MILLIONAIRE,' SATURDAY, December 20th, at 2.30.

## Dramatic Gossip.

A REVIVAL at a morning performance of Coleridge's 'Remorse' is promised. On its first performance at Drury Lane, on the 23rd of January, 1813, with Elliston as Don Alvar, Rae as Don Ordonio, and Mrs. Glover as Alhadra, 'Remorse' ran for twenty nights. It was revived by Rae, for his benefit, four years later, since which period it has remained unacted. The revival can scarcely fail to prove interesting.

THURSDAY evening saw the revival at the St. James's of 'A Scrap of Paper,' and the reopening of the Royalty with a farcical comedy, adapted from the French by Messrs. Maltby and Dove, entitled 'The Three Hats.' On the afternoon of the same day 'Plot and Passion' was given at the Vaudeville, with Miss De Witt as Marie de Fontanges, and was accompanied by a comedieta entitled 'En Voyage.'

The revival at the Strand Theatre by the Compton Comedy Company of Holcroft's 'Road to Ruin' is no less interesting than the previous representations of the same company. As a whole the performance is wanting in breadth. The Goldfinch of Mr. Compton even, though much the best piece of acting exhibited, is better in intention than in realization, and the merits of Miss Virginia Francis as Sophia Free love do not extend beyond prettiness, the comedy power which the actress possesses being undisclosed. Mr. Lewis Ball as Dornton and Miss Sylvia Hodson as Jenny are moderately successful. The chief features in the entire representation are the *ensemble* and a species of brightness and bustle, which give it a strong hold upon the public.

'SHE STOOFS TO CONQUER,' which has been played at the Olympic since the withdrawal of 'The Spider's Web,' will be replaced on Monday by 'The Crimes of Paris' of Messrs. Meritt and Conquest, transferred from the Surrey.

TO CORRESPONDENTS.—C. E. H.—E. W. N.—J. E. A. A.—J. F.—M. G.—M. L. H.—received.

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